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VOWEL POSITIONS AS SHOWN BY X-RAY

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SINCE the discovery of X-ray in 1895 various scholars have used this tool in speech investigations. The most extensive and significant contribution in this field is that of Dr. G. Oscar Russell. His results have appeared in two books and an article.[1] These thought-provoking studies, which Mr. Russell states "cover the entire mechanism involved in creating speech and voice quality differences,"[2] present evidence gathered from "over 3,000 X-ray experiments on something over 400 subjects,"[3] including "old and young, from small children to those in the prime of manhood and toothless old age; male and female; English, French, German, Italian, and Spanish; Soprano, Tenor, and Baritone singers, all having trained voices and recognized ability."[4]

In view of the significance of Mr. Russell's work, it should prove itneresting to test his findings in the light of independent experimental work. The present paper will consider only Mr. Russell's principal conclusion and that portion of his technique on which the validity of this conclusion depends.

Mr. Russell's purpose was "to ascertain the forms and sizes of our speech and singing cavities; also the position and relative rela-

[1] *The Vowel.* Columbus: The Ohio State University Press, 1928; *Speech and Voice.* New York: Macmillan, 1931; "The Mechanism of Speech," *The Journal of the Acoustical Society of America,* I (1929), 83-109.

[2] *Speech,* p. vii.

[3] *The Vowel,* p. 270.

[4] *Speech,* p. vii.

tionship of the various physiological organs as they actually appear when producing certain speaking and singing resultants."[5] His extensive investigations led him to conclude that in explaining the differences in vowel quality, "all schemes which are based on a physiological orientation are bound to be seriously defective"[6] because such classifications are based on "uncertain physiological factors, which are widely variant and of unknown influence."[7] Mr. Russell even goes so far as to recommend the discarding of all physiological terms, which he describes as "fantastic" and based on "pure theory."[8]

His rejection of a physiological explanation of the quality of vowels is the result of several remarkable discoveries made during the course of his X-ray investigation. First of all, he states that the same cavity will not produce the same vowel under all circumstances, and that it may produce two different vowels.[9] Furthermore, different cavities may produce identical vowels.[10] Even when no compensation is made in the apertures, the capacity of the cavity may be varied at will while the sound being produced maintains a quality which is recognizable as the same vowel.[11] This chaotic situation led Mr. Russell to assert that the speech cavities are not of primary importance in distinguishing vowel qualities, that the cavity tone theories "merely skim the surface,"[12] and hence, that no scheme of vowel differentiation can properly be based on them.

According to Mr. Russell, the median outline of the cavities as shown by X-ray owes its importance to the fact that most of the

[5] *Speech*, p. 4.

[6] *The Vowel*, p. 300; also pp. 296 under Fig. 286, 314 under Fig. 298, 351.

[7] *The Vowel*, p. 153; also p. 300.

[8] *The Vowel*, pp. 308, 350, 351.

[9] Results obtained from artificially produced vowels caused Mr. Russell to feel that "they justify the conclusion . . . . that the same cavity will not produce the same vowel under all circumstances, and is actually known to produce two different vowels each bearing its own clear-cut identity." (*Speech*, pp. 52-53; also p. 36).

[10] *Speech*, p. 39.

[11] ". . . . . we can vary the capacity of the cavity at will without making compensations in the apertures, and yet keep the quality of the vowel clearly recognizable." ("Mechanism," p. 103).

[12] "The two cavity tone manifestation found in the recorded speech curve was but an incidental factor among others of more importance. And in that case the real cause of the vowel quality distinction which the ear hears must be

movements of the tongue take place in the median plane.[13] Since "the tongue creates most of the changes in the size of the vocal tract,"[14] the present discussion will deal chiefly with the rôle which this organ plays in the production of the vowel sounds.

In regard to the front vowels, Mr. Russell states that successive positions of the tongue fail to show a progression either in perpendicular or lateral opening as the vowels are produced in the accepted order from the closest to the most open.[15] On the contrary, these vowels, in the pronunciation of the same individual, may arrange themselves in a different relative order with each succeeding pronunciation.[16] The only physiological characteristics which Mr. Russell finds in the front vowels are a tendency for the tongue to arch against the hard palate and to distend the back cavity.[17] However, he concludes that there is no regular progression in the amount of arching of the tongue or the size of the back cavity from one of these vowels to another.[18]

sought elsewhere. Though it is admitted the factor in question might be a required one among others, some of which might be more important than this one." ("Mechanism," pp. 95-99). "I believe also, that I have cited enough evidence to prove that the cavity tone theories merely skim the surface." ("Mechanism," p. 109).

[13] *The Vowel*, pp. 57, 62-65; *Speech*, p. 7; "Mechanism," pp. 86-87.

[14] "Mechanism," p. 87.

[15] "Nor do these X-rays show that the front cavity commonly gets progressively wider; and any scheme which indicates such quality differences as due to this type of change can at best be said to represent what may be but an incidental or even immaterial manifestation." (*Speech*, p. 80). ". . . . there is no such consistently regular or progressive perpendicular opening of the front cavity, as is postulated in the Vowel Triangle. The *e* may be more closed than the ɪ; or the ɪ may turn out at times to be even more open than the æ; and it is actually possible to produce an *i* with a front cavity which is more open than that for an *e*." (*The Vowel*, p. 150). ". . . . the front cavity fails to show the progressive widening diameter through: *i* (peep), ɪ (pip), *e* (pape), ɛ (pep) . . . ." (*The Vowel*, p. 274).

[16] "Our X-rays . . . show that it is very common for the same subject to take a tongue position for ɪ (pip) which is more open than the *e* (pape) . . . As a matter of fact the ɪ (pip) is sometimes more open than the ɛ (pep); and in some cases the ɪ (pip) is actually more open that the æ (pap) all in the pronunciation of exactly the same individual." (*The Vowel*, p. 333).

[17] "It is also to be noted that all the vowels in the series from there [i. e. from *a*] up to *i* (ee) tend to narrow the palatal cavity, and widen that of the pharyngeal." (*Speech*, p. 39; also pp. 88, 105; *The Vowel*, p. 277).

[18] ". . . . it does not appear that we can postulate any universally regular progression from one of these vowels to the other, in either the amount of

Regarding the back vowels, Mr. Russell says that there is an even greater lack of uniformity in tongue positions.[19] In spite of the fact that he sometimes finds in his X-rays that these vowels arrange themselves in the traditional order,[20] he states that "the tongue may lie absolutely flat in the mouth for all vowels from *a* to *u*."[21] In connection with this back series, he even goes so far as to agree with Marichelle, who held that all the vowels may be produced with practically any position of the tongue.[22] Finally Mr. Russell reaches the astonishing conclusion that "so far as the back vowels are concerned the front cavity might be dispensed with."[23]

His X-ray proof of the insufficiency of a physiological explanation of vowel differences is based on the fact that he discovers widely different tongue positions for each of the vowels, especially the *a*. In regard to this sound, he writes: "As a matter of fact we will see that this vowel may, and commonly does, even in the same speaker, take almost any buccal position and still remains [*sic*] a perfectly normal 'ah' (*a*)."[24] It has long been known that of all the vowels, *a* is the least stable in quality[25] and for this reason it would be expected to show the greatest variability in tongue position. In order to give Mr. Russell the benefit of the doubt, evidence which he presents in regard to this vowel has been chosen for discussion. In Fig. 1 are shown tracings of two radiographs[26] from which he adduces part of his proof. Concerning these radiographs he says: "Both are X-rays of the vowel 'ah' (*a*) as made by the same speaker, and that within a few minutes of each other."[27] No one observing

arching against the hard palate in the front, or the decrease of the throat cavity in the back." (*The Vowel*, p. 278; also p. 275).

[19] "Then so far as the back vowels are concerned, there is an even more shocking lack of conformity with our traditional designation of 'open' and 'closed' vowels . . . . there is actually more deviation than conformity." (*The Vowel*, p. 333).

[20] "Mechanism," p. 102; *Speech*, pp. 30, 118.

[21] *The Vowel*, p. 155; also pp. 151, 278-280; *Speech*, pp. 74, 124.

[22] Marichelle, *La parole d'après le tracé du phonographe* (Paris, 1897), pp. 31, 129; *Speech*, p. 114.

[23] *The Vowel*, p. 129; also *Speech*, p. 106.

[24] *Speech*, p. 145; also pp. 110-111.

[25] Viëtor, "Zur Systematik der Vokalartikulation," *Miscellanea Phonetica*, 1914, p. 2.

[26] *Speech*, Figs. 123 and 124.

[27] *Speech*, p. 145; also pp. 110-111.

these radiographs can deny that the positions of the tongue are radically different. Mr. Russell assures us that both represent perfectly normal *a*'s. Granting that the quality was the same, let us examine the tracings to see if there is any explanation to account for the differences in tongue positions. It is to be noted that in one tracing the back wall of the pharynx slants to the left, while in the other it slants to the right. This leads one to suspect that the subject was not in the same position in the two radiographs. Whether the subject's posture changed or not can be ascertained by making a tracing of the palate, tongue, and back wall of the pharynx in each radiograph and then placing one tracing upon the other so that the lines indicating the hard palate coincide. Fig. 2A shows such tracings placed over each other. The extent of the difference in position is indicated by the distance by which the two pharynx lines fail to coincide. Mr. Russell tries to demonstrate by these two X-rays that the tongue shifts position for two closely consecutive pronunciations of the same vowel. When the tracings of these X-rays are compared as in this figure, it is obvious that the tongue was compelled to shift, in as much as the back wall of the pharynx in the second radiograph has moved to a point farther forward than that occupied by the back of the tongue in the first radiograph. Fig. 2B shows an extreme example of the shift in head position which is common in Mr. Russell's radiographs.[28]

Experimental tests show that changes in the position of the head entail changes in the position of the tongue. This is strikingly demonstrated in the two radiographs shown in Figs. 3 and 4, in which the same subject pronounced the vowel *u*, first with the chin thrust out, and then with the chin drawn in. A comparison of the tongue position alone might lead one to interpret these two X-rays as representing entirely different vowels. A closer examination will show that when a change in position decreases the size of the back cavity, a corresponding decrease in the size of the front cavity seems to take place, that is, the tongue is forced to move forward. This may be precisely what occurred in Mr. Russell's two X-rays of *a*. Such evidence does not warrant the conclusion that for this vowel the speaker commonly takes almost any buccal position without changing the quality of the vowel.

[28] *Speech*, Figs. 119 and 123. Other serious shifts in posture in the same series are to be noted in the radiographs shown in *Speech*, Figs. 56, 57; 63, 64, 67; 74, 75, 77, 80; 83, 84, 85, 91; 99, 100; 111, 112; 156, 157, 169.

Fig. 1. Tracings of two of Mr. Russell's X-rays of the vowel *a* as produced by the same subject.

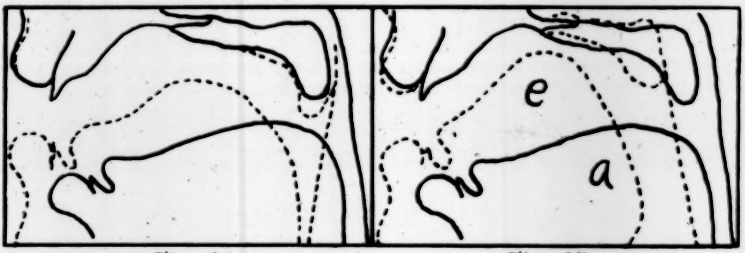

Fig. 2A Fig. 2B

Fig. 2A. Tracings showing variation in posture in the pronunciation of the two *a*'s in Fig. 1.

Fig. 2B. Tracings showing variation in posture between two sounds by the subject shown in Fig. 1.

Fig. 3. *u*, chin thrust out.

Fig. 4. *u*, chin drawn in.

Mr. Russell realizes the necessity of maintaining a fixed position for a given series of vowels. In discussing his technique, he repeatedly calls attention to the importance of this requirement and claims to have complied with it, although he does not reveal how this was accomplished.[29] However, there is no indication that he took into account the fact that most of his radiographs do not fulfill this requirement.[30] It has been shown that a change in posture can cause a radical variation in tongue position. Obviously any conclusions drawn from a series of radiographs in which the subject materially varied his posture are without value, especially when the nature and amount of the change in posture is not specified.

It is therefore evident that the development of a technique for holding the head in a fixed position is essential. Such a technique has been used in obtaining the experimental evidence submitted in this paper.[31] A brief description of the method follows.

A profile of the subject's head is cut from a piece of panelling board. The opening in the board is trimmed and fitted until the subject is just able to force his head in as far as the median line. The board is then fastened to a frame, Fig. 5, in such a way as to permit adjustment for height as well as for angle. Adjustable straps on each side of the board hold the head.

In placing the subject for the taking of radiographs, the procedure is as follows: The subject seats himself in an armchair placed within the frame and inserts his head in the board. In order to prevent movement of the spinal column, the chair is moved into such a position that the subject's back rests firmly against the back of the chair and his arms rest on the arms of the chair. After the chair is centered and its position recorded for duplication at future sittings, the subject is lined up so that the median section of his head is in approximately the same plane as the head-board.

Since the object is to obtain an undistorted outline of the position of the speech organs in median section, it is necessary to place the X-ray tube so that the axis of the X-ray beam is at right angles to

[29] *The Vowel*, pp. 44, 72, 76, 78.

[30] The only two exceptions noted are the series for Subjects 358 and 271, *Speech*, Figs. 101-105 and 131-141.

[31] For complete description see Parmenter, Treviño, and Bevans, "A Technique for Radiographing the Organs of Speech during Articulation," *Zeitschrift für Experimental-Phonetik*, I (1931), 63-84.

the median plane of the head, and to hold the film parallel to this plane. The apparatus shown in Fig. 6 was constructed to hold the film in this position. There are two other important features in this apparatus. By means of adjustments, the film-holder can be placed so that it touches the side of the head, thereby reducing enlargement and improving definition, and it can be tilted so as to include the complete larynx in the picture. Fig. 7 shows the complete set-up with all accessory apparatus and the subject in position ready to be X-rayed.

The test used in determining how nearly the subject has been radiographed in the same position is to compare his radiographs by placing them one over another. If it is found that the palate lines and the outlines of the vertebrae coincide, the subject has evidently kept a fixed position, and the radiographs are superposable. Figs. 8 and 9 show two superposable X-rays. The hard palate and velum are clearly outlined by a narrow strip of lead foil attached to the center of the roof of the mouth. A gold chain which extends into the esophagus outlines the center of the tongue except at the root. The line which appears to delineate the back wall of the pharynx was identified as such in an experimental radiograph in which a lead foil marker placed on the back wall of the pharynx was found to coincide with this line.

The opacity of the X-ray negatives makes the direct comparison of radiographs by placing them over each other difficult and subject to error. It is easier and more accurate to make tracings of the speech organs as shown in the radiographs and compare the tracings. Fig. 10 shows two such tracings made from X-rays of the vowel *i*. The dotted lines indicate those portions in which there was a variation in position between the two pronunciations. The lines indicating the hard palate and the third cervical vertebra coincide exactly for the two radiographs. Since one of them was taken at the beginning and the other at the end of the series of vowels to be discussed below, their coincidence indicates that the subject did not change his posture throughout the series.

The position of the organs as shown in the tracings is reliable for the back wall of the pharynx and for all organs bearing a metal marker. It is believed that the tracings for the unmarked portions are likewise accurate, but naturally the possibility of error here is much greater than it is in the marked portions.

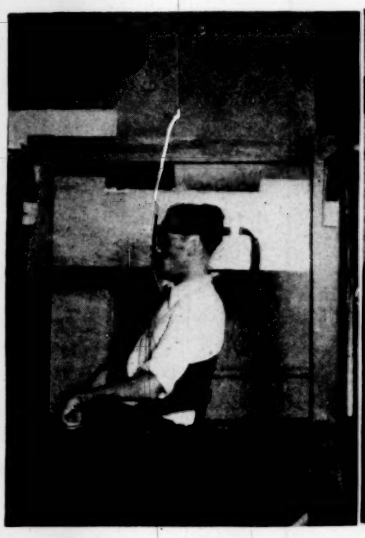

Fig. 5. Head-board.

Fig. 6. Film-holder.

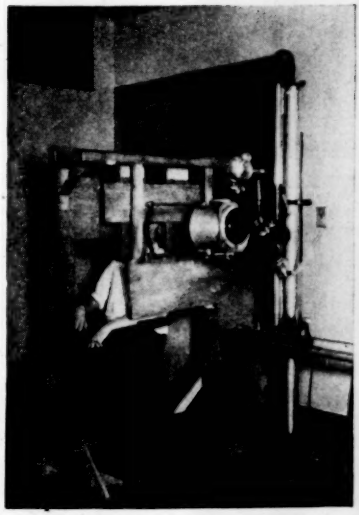

Fig. 7. Complete set-up.

In the study of the positions of the speech organs, the method of placing one tracing over another is the most effective. By this method any change in posture can be easily detected; all the differences between the articulations of any two vowels are clearly indicated; and if there is a progression in the positions of the organs of speech, this type of comparison makes its determination possible. Since this paper is chiefly concerned with the tongue positions for the different vowels, the illustrations to follow will show each vowel compared to the one most nearly resembling it in tongue position.

The words containing the vowels X-rayed were not pronounced for the subject, but spelled aloud. Each word consisted of a single syllable beginning with *h* and ending with *p*, thus avoiding the influence of lingual consonants. The subject pronounced the word and then the vowel several times until he seemed to be getting the same quality for the isolated vowel as that used in the word. He then sustained the vowel during an exposure of seven-twentieths of a second. In the following comparisons, the first sound mentioned is represented by a solid line and the second by a broken line as shown in Fig. 11.

Fig. 11. *i* and ɪ. In passing from *i* to ɪ, the tongue has moved down in front and back in the dorsal portion, showing an increase in the front cavity and a decrease in the back cavity.

Fig. 12. ɪ and *e*. For *e*, the lower lip, the jaw, and most of the front of the tongue are lower than for ɪ, although the highest point of the tongue is higher for *e* than for ɪ. The front cavity for *e* is larger than for ɪ, while the back cavity remains practically unchanged.

Fig. 13. *e* and ɛ. For ɛ, the tongue has moved down in front and toward the pharynx wall in the back. The jaws are more open and the front cavity is larger, while the back cavity is smaller.

Fig. 14. ɛ and æ. For æ, the front of the tongue has moved down from ɛ, the mid-portion has remained about the same, while the dorsal section has moved back. The result is that the front cavity for æ is considerably larger and the back cavity is smaller than for ɛ.

Fig. 15. æ and *a*. The downward progression in the front part of the tongue continues, but the back portion, while it moves backward as in the previous comparisons, now begins to show an upward movement as well.[32] It is also to be observed that the jaw and par-

[32] In this and several following tracings the uvula touches the dorsum of

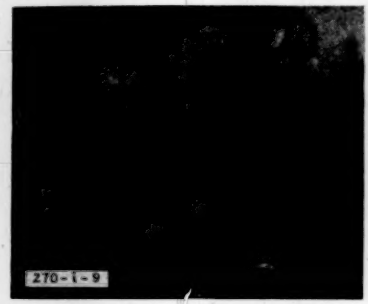

Fig. 8. Radiograph of *i*.

Fig. 9. Radiograph of *ɛ* superposable with Fig. 8.

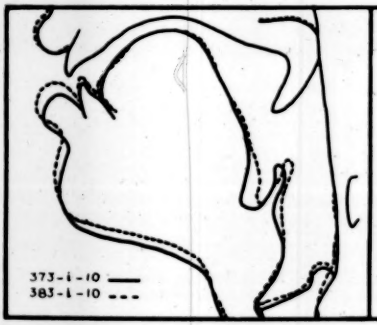

Fig. 10. Composite tracing for comparing postures.

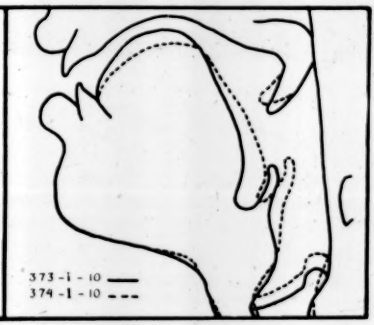

Fig. 11. Comparison of the pronunciation of *i* and ɪ.

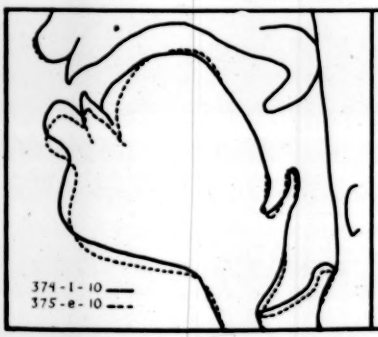

Fig. 12. ɪ and *e*.

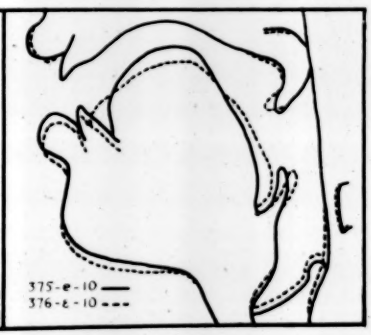

Fig. 13. *e* and *ɛ*.

ticularly the lip opening for this sound decrease for the first time in this series.

Fig. 16. *a* and ɔ. For ɔ, the dorsal portion of the tongue has moved back and up and the front part has moved down. The front cavity is larger and the back cavity is smaller than for *a*. The lip opening also has become smaller.

Fig. 17. ɔ and *o*. The back of the tongue has risen and the front has fallen for *o*. It may be seen that the lip opening has become smaller and that the upper lip, for the first time in this series of vowels, has been a factor in reducing this opening.

Fig. 18. *o* and ʊ. Although the height of the tongue is about the same for both vowels, in the ʊ the back part of the tongue has moved forward and the front is much higher. It also differs from *o* in that the jaw position is much closer, being as close as that for *u*.

Fig. 19. ʊ and *u*. The jaw position remains the same for both vowels and hence the difference must be sought elsewhere. The lip opening and the front cavity for *u* are smaller. The back of the tongue is much higher and the area of arching has moved backward.

The comparison of the vowels in this series indicates a definite progression in the change of tongue position. For the front series *i* to æ, the front of the tongue which arches high against the hard palate for *i*, is lowered for each succeeding vowel, while the back of the tongue moves toward the back wall of the pharynx. In the back series *a* to *u*, the back of the tongue rises and the opening between it and the velum becomes smaller. The two comparisons which show this progression least clearly are ɪ-*e* and *o*-ʊ. The subject used in this investigation, conforming with the speech of his region (Chicago), shows a quality for ɪ and ʊ which is indicative of laxness and openness. On the other hand, the two vowels to which these two lax vowels are compared, that is, *e* and *o*, are not pure vowels in the subject's pronunciation. They are generally represented by the symbols *e*ɪ and *o*ʊ. If the X-ray is not taken at the very beginning of these sounds, it is very likely to show a position which is closer than the pure vowels *e* and *o* respectively. Palatogram evidence shows that the extreme of closure for *e*ɪ is often greater than that for ɪ. Therefore,

the tongue in such a way as to give a superficial appearance of complete blockage of the breath stream. It need hardly be stated that there is, of course, egress for the air on either side of the uvula.

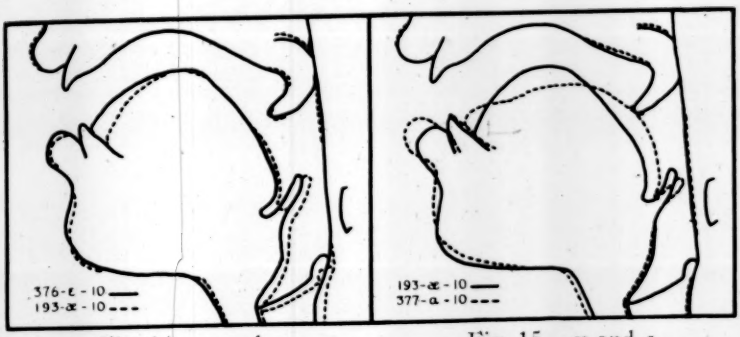

Fig. 14. ɛ and æ.

Fig. 15. æ and *a*.

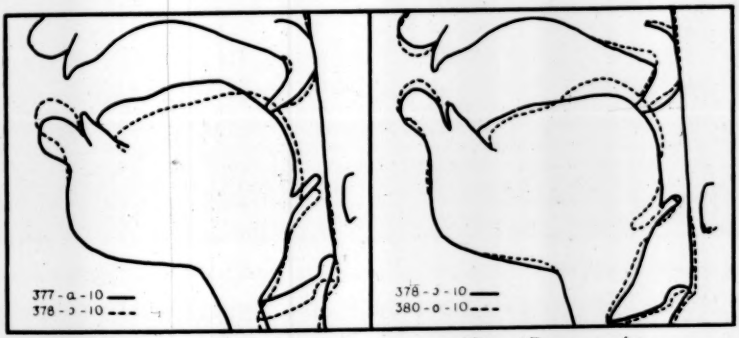

Fig. 16. *a* and ɔ.

Fig. 17. ɔ and *o*.

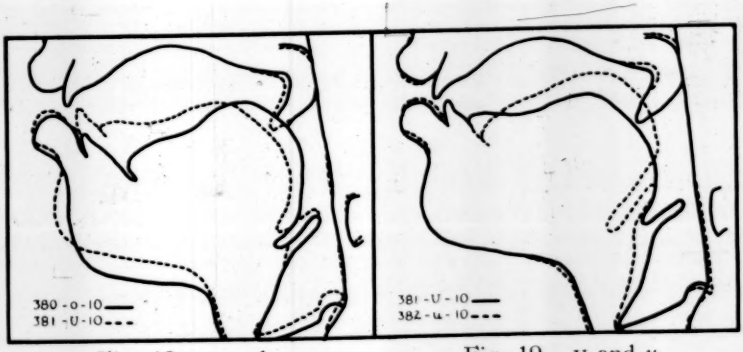

Fig. 18. *o* and ʊ.

Fig. 19. ʊ and *u*.

it is possible to radiograph a position for *e* which is closer than that for I.

Such glides in position present a difficult problem in X-raying, for the radiographs show only one undetermined point during the course of a sound. For this reason, radiographs of a series of English vowels may not show a progression in position as clearly as a language in which the vowels are relatively pure, that is, in which a relatively fixed position of the organs of speech is maintained throughout their pronunciation. This fact is demonstrated by the series of Spanish vowels which is shown in Figs. 20 and 21.

The technique used in taking this series was slightly different from the one already discussed. Three vowels were radiographed in rapid succession on the same film.[33] The fact that the hard palate and the vertebrae showed one clear and sharp outline in the radiograph proved that the speaker had not changed his posture. Tracings made from these three vowels appear in Fig. 20. These tracings represent the vowels *i, e,* and *a* indicated by the dotted, broken, and solid lines respectively.[34] The regularity of progression in these vowels is obvious not only for the tongue, but for the lower incisors and the lower lip as well. The front of the tongue falls while the back of the tongue recedes by very definite stages. Fig. 21 shows the back vowels *a, o, u,* for the same subject. The regularity of progression is also apparent here. From *a* to *u* the tongue rises in the back, moving somewhat backward for *o,* and then forward again for *u.* The rise in the lower incisors is clear, as is that of the lower lip which also moves outward at the same time. The velum shows a different position for each of these vowels. Six series of the vowels of this subject have been radiographed and all of them show the same progression.[35]

[33] G. Panconcelli-Calzia describes a method for radiographing more than one sound on a single film. ("Phonetische Röntgenpolygramme," *Vox,* 1919, pp. 170-179).

[34] Of course in a polygram of this type it is difficult to follow the outline of the unmarked areas. The tracings, therefore, represent the positions of the markers, and the parts not marked are either omitted in the tracings (as the back part of the velum and uvula, the root of the tongue and epiglottis), or else they are shown with a single position (as the chin and the jaw).

[35] Further evidence in support of this conclusion is to be found in Professor T. Chiba's study *Research into the Characteristics of the Five Japanese Vowels* . . . Tokyo, June, 1931.

Besides denying that there is a progression in the successive tongue positions for the vowels, Mr. Russell denies that there is a characteristic position for each of the vowels of a given individual.[36] Our experiments indicate that as long as an approximately fixed posture is maintained, each subject appears to take a fairly definite position for each vowel. This typical position seems to vary within a narrow range which depends largely on the particular vowel in question. As stated above, in a language which contains lax vowels or vowels which tend to diphthongize, the quality is less stable and hence such vowels would show less definite characteristic positions. Again other things being equal, the more open the vowel, the less stable its quality and consequently its articulation. But these variations in tongue position never reach such proportions in the normal production of any of the vowels as to warrant the statement that it is possible to produce all the vowels with practically any tongue position.

In order to determine whether there is a characteristic position, let us consider how the same subject pronounces the same sound at different times. A comparison of the positions taken for two different pronunciations will reveal the degree of variation. The radiographs on which the comparisons are based were not taken for the purpose of demonstrating that there is a characteristic position for each vowel.

Fig. 22 shows two pronunciations of the vowel *i*. These radiographs were taken at the same sitting, but three other sounds intervened. It will be seen that the lines indicating the median section of the tongue coincide throughout most of their length.

Fig. 23 shows two other pronunciations of the same vowel by a different subject. Although a series of nine vowels was radiographed between these two pronunciations of *i*, the two positions are almost identical. Fig. 10 above shows two other tracings of the same vowel pronounced by this subject. Inasmuch as this individual is not a trained speaker and has not studied either phonetics or any foreign language, the fact that he has pronounced this vowel four times with almost identical tongue positions is evidence in support of the theory that one naturally assumes a fairly definite position for the production of a given vowel.

[36] *The Vowel*, pp. 135-137, 255-256, 276-277, 339, 345; *Speech*, pp. 36, 39, 52-53, 81.

Fig. 24 shows two more articulations for the same sound as produced by a third subject. These two sounds were taken at different sittings. Again the positions are almost the same. Note the similarity of these positions to the position for *i* shown in Fig. 20.

It has been seen that each of the three subjects investigated took almost identical positions each time the vowel *i* was pronounced. Moreover, there is a striking similarity in the configuration of the tongue in the three individuals. It is believed that any experienced linguist would recognize immediately that all three subjects were pronouncing the same vowel and that this vowel was *i*.

Since open vowels tend to have less stability, the following comparisons may be found of interest.

Fig. 25 shows two positions for the vowel ɛ. These two radiographs were taken two weeks apart. It can be seen that there is but a slight difference in tongue position between the two pronunciations.

Fig. 26 shows two articulations of the vowel *a*, which is one of the most open vowels and hence might be expected to show considerable variation from its typical position. However, this subject assumed almost the same tongue position in pronouncing the sound a second time. A very similar position for this sound by the same subject is to be observed in the polygram shown in Fig. 21.

The maximum observed variation in position between any two pronunciations of this vowel by the same subject is shown in Fig. 27. The two radiographs from which the tracings were made were taken seven months apart. In pronouncing the *a*, this subject usually takes a position which is similar to the one indicated by the solid line tracing. The large variation between the two pronunciations shown, while partly attributable to the change in posture,[37] was doubtless accompanied by a corresponding change in quality. Even this maximum variation is not comparable to those on which Mr. Russell bases the statement that any tongue position may be used in pronouncing this vowel without affecting its quality.

This evidence would seem to demonstrate that it is much nearer the facts to say that each vowel has a typical or characteristic position around which variations may take place than to maintain that

[37] In the series of vowels represented by radiograph 317, the vertebrae are closer together and the larynx farther forward. Consequently this series shows a higher position of the tongue for the open vowels than the series represented by radiograph 377.

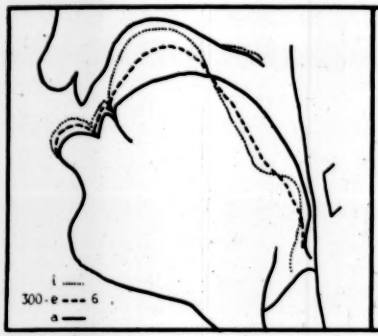

Fig. 20. Tracing of polygram of the Spanish front vowels.

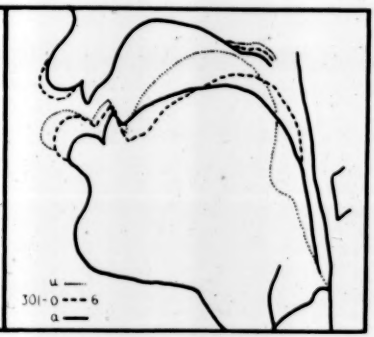

Fig. 21. Tracing of polygram of the Spanish back vowels.

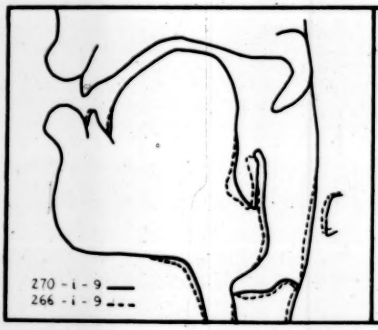

Fig. 22. Two pronunciations of *i* by Subject 9.

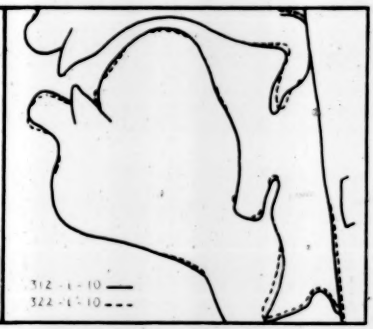

Fig. 23. Two *i*'s by Subject 10.

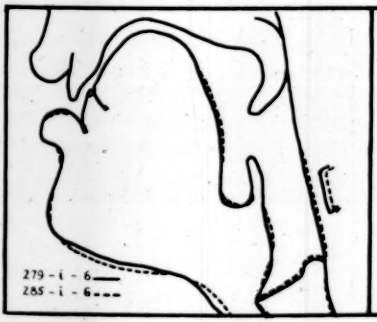

Fig. 24. Two *i*'s by Subject 6.

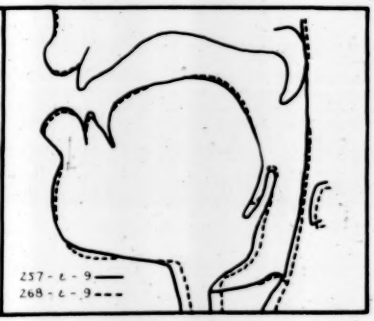

Fig. 25. Two *ɛ*'s by Subject 9.

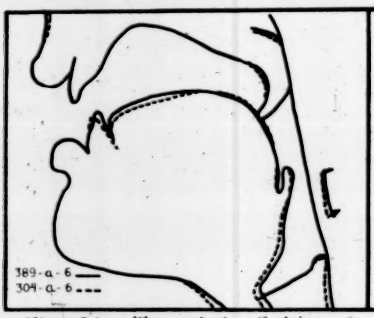

Fig. 26. Two *a*'s by Subject 6.

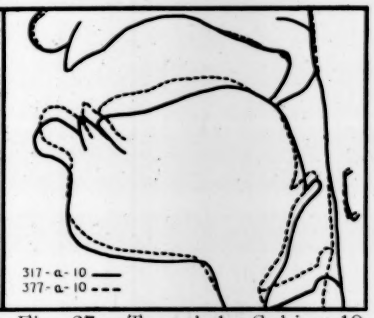

Fig. 27. Two *a*'s by Subject 10.

there is no relation between tongue position and vowel quality. As a matter of fact, although Mr. Russell denies that the vowels have a characteristic position, he sometimes makes statements which indicate that he believes in the existence of normal positions. One of his methods of proving that the accepted position is not essential for the production of a given vowel is to have the subject pronounce the vowel with a forced tongue position deliberately assumed.[38] Elsewhere, however, he says that speech habits, formed through years of experience, cause the tongue to oppose such forced positions and struggle "to take its normal position."[39] In connection with the tongue positions as shown by his palatograms, the results in certain instances were checked by three observers so as to make sure that the

[38] "Mechanism," p. 85. The mention and use of forced positions are frequent (*The Vowel*, pp. 151, 154, 256, 278; *Speech*, p. 36; "Mechanism," pp. 99, 100, 101). Concerning one of his X-rays Mr. Russell states: "I may say that the position taken in Fig 13 [*sic*] for 'oo' (*u*) was one deliberately assumed by the subject in question. She was asked to pronounce the vowel 'oo' (*u*) in 'poop' while pressing the tongue up tightly against the roof of the mouth." ("Mechanism," p. 101). This X-ray also appears in *Speech and Voice* as Fig. 116 where no mention is made of the fact that it represents an unnatural position. No other X-ray of this sound for this subject is given. Moreover, the radiograph is not only cited as proof in making comparisons between vowels (*Speech*, pp. 43, 65, 152), but it is even described as representing "the ordinary spoken *u*" (*Speech*, p. 151), and included among the X-rays intended as aids to the deaf (*Speech*, pp. 131, 133). Elsewhere, the series of vowels of this subject is described as a "typical case" (*Speech*, p. 78). It is also to be noted that a palatogram, cavity measurements, and even a clay reconstruction of this unnatural vowel were made (*The Vowel*, pp. 269, 202, 160).

[39] *The Vowel*, p. 154; also p. 60.

subject's "normal vowel position" was represented.[40] In giving directions for teaching the sounds ɪ and *e*, Mr. Russell advises the teacher to have the child pronounce *i* and then with a pencil to "press the fore part of the tongue down a bit, in order to turn that vowel into an ɪ," but to press "the tongue down rather forcibly with a pencil or spatula placed between one and two inches back from the teeth" in order to change an *i* into an *e*.[41] Such instructions seem to indicate that Mr. Russell not only recognizes a definite position for each of the three vowels in question, but that he arranges these positions in the very order which he has been combating throughout his work.

Mr. Russell says that "the experimental evidence represents the real contribution" of his study because "the experiments contain the facts."[42] An examination of all his published X-rays shows that there is more evidence for a physiological basis of vowel differentiation than there is against it, especially if one discounts the evidence secured from positions which were admittedly forced and hence unnatural, and errors introduced by a questionable technique. But this is not all. His own measurements frequently support a physiological basis. From a table of computations[43] for the front vowels of seven subjects, it will be seen that (1) of the thirty-six vowels listed, thirty are in the traditional order; (2) if the average is found for each vowel, all vowels fall in their traditional order; (3) Mr. Russell has arranged the first three vowels in the order *i*, *e*, ɪ, in spite of the fact that five out of the seven subjects do not show this order. There seems to be no valid reason for the arrangement given except to bring into prominence the only two cases of the group which support it.

This paper has attempted to show the insufficiency of Mr. Russell's evidence against a physiological basis for vowel differentiation. It has been demonstrated that he offers as evidence X-rays which reveal radical differences in the subject's posture. An adequate technique for maintaining a fixed posture has been presented and experimental evidence has been submitted which shows that, at least for the subjects investigated, one may conclude that there is a progression in tongue position as the vowels are produced in the traditional order, and that each individual takes a fairly definite tongue position for each vowel.

[40] *The Vowel*, p. 142.
[41] *Speech*, pp. 136, 138.
[42] *Speech*, pp. vii, 6.
[43] *Speech*, p. 81.

THE CENTRAL TASK IN TEACHING SPEECH[1]

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INTEREST in the teaching of speech is by no means a new thing in American education. I doubt if such interest is relatively any greater in extent now than it was one hundred and fifty years ago. In proof of this I will mention only the fact that Noah Webster's many publications were concerned as much with pronunciation as they were with spelling. The two things, spelling and pronunciation, were sister and brother, and they walked hand in hand for a long time. For some reason, however, Sister Spelling, failed to keep up with her more vigorous Brother Pronunciation; indeed she began to fall back as an educational subject—though of course not as an unfortunate necessity—more than two generations ago, while pronunciation, or speech, has been steadily marching forward.

I know no more interesting or important change in American education than that development in the teaching of speech which has assumed definite form practically within the memory of the youngest person now engaged in this activity. I cannot now go into this matter historically, though I should like to call attention to some of the interesting features of speech in the early nineteenth century. Perhaps I may be permitted to say merely that the important development in the teaching of speech in recent times has been away from technical and professional disciplines and toward a broad, general and elementary treatment which may be regarded as national in extent and character. In this respect the modern study of speech is similar to that movement which at the end of the eighteenth century centered about Noah Webster, although now very different in its aims and methods. But it is in this very fact—or perhaps I should say prospect—of the study of speech as a part of general and national education that its present importance lies. If this prospect could be intelligently and adequately realized in practise, there is scarcely any one of the troubled questions of the day which would not be helped to a happy solution, whether of politics, religion, morals, internationalism or any other "ism." Speech is the lowest

[1] Presented before the Eastern Public Speaking Conference, April 1, 1932.

common denominator of human experience, and when the problems of experience are reduced to their lowest terms, they have a way of solving themselves. The philosopher's injunction, *Know thyself,* I would modify to *Know thy speech and thou wilt know thyself and thy neighbor.*

It is because I am convinced of the supreme importance of this national study of speech that I want to say something about what seems to me the central point of such study; and to focus attention upon this central point, I shall first exclude aspects of the study of speech which lie, one may say, on the fringes of the subject. But in making these exclusions, I also want to make it clear that I do not deny or question the importance of some of these outlying kinds of study of speech as special disciplines. I merely wish to deny that they lie at the center of the hope and the prospect which the teacher of speech today should strive to realize.

First, then, the central field in the teaching of speech does not lie in any professional discipline. We can all remember the time when it did. We can all remember the time when training in speech meant only training in making a speech, that is, public speaking, or oratory, especially in preparation for oratorical contests. At first this was entirely a college subject. Now I regret to say, it has been pushed down also into secondary instruction, and to a certain extent, into elementary instruction. So far as I know, kindergartens have not yet begun to give formal instruction in public speaking and oratory. Let me say again, however, that I do not question the importance of public speaking in its proper place, but I want to make clear that in my opinion this proper place is not in any stage of secondary or elementary instruction, and not for all students in college. Its place is strictly in professional study as preparation for a special activity. It is of course a survival from an earlier period when all students in college were preparing either for the ministry, which meant pulpit oratory, or for law, which meant politics and all its attendant virtues. Both of these applications of speech are less important now than they were formerly. The day has gone by when public opinion in the United States can be determined from the platform, and as for pulpit oratory, whether for edification or entertainment, its influence has almost reached the vanishing point. But even granting the utmost degree of importance that anybody would claim for it, I think training for platform

speaking must sink into insignificance in comparison with training in speech as a part of the daily life of man, woman and child.

If the central task of the teacher of speech does not lie in the field of platform speaking, still less does it lie in the field of training for the stage; and as probably nobody thinks it does, I need say little about this. There is, however, one current misconception concerning stage English that should be noticed. Although perhaps no one thinks that all students of speech should be regarded as prospective actors and actresses, yet many people believe that the English of actors and actresses, or some specially chosen actor or actress, should be regarded as the fruit and flower of all training in speech, the ideal to which all others should aspire, even if they never expect to appear upon the stage.

Manifestly stage English has its own highly technical professional requirements which must be met, but to take this specialized kind of English as the measure of values seems to me to indicate a shallow conception of the possibilities of general training in speech. Good stage English is good for the stage, but not good for everything else. I deprecate, therefore, the not uncommon custom of holding up some particular example of stage English as a model for general English. If prizes or awards or special commendations are to be given to this or that actor or actress for excellence in English, the prizes should be given in recognition of excellence in the practice of this particular profession. But wherein such excellence consists, the professionals themselves are the best judges, and the layman will do best to leave the matter entirely in their hands.

The most modern speech profession is that of the radio announcer and performer. The limitations of this kind of mechanical transmission require a technique of its own, in music as well as in speech, but let us hope that the future development neither of music nor of speech will be determined by the needs of the radio, and I have not the slightest expectation that it will. I am told that there is money in radio English, and I am glad to hear it, because so far as I can see, there is very little else in it at present. I look upon radio as in the main an extension of the uses of printing. Already radio to a considerable extent has taken the place of newspapers, magazines and other forms of journalistic literature. In time this English of the radio will probably exert some influence upon the English of colloquial discourse, just as printed English has to some

extent affected spoken English. We all know what it means to talk like a book. As the conventions of radio become more established we shall know what it means to talk like a radio. When this time comes we shall have another danger to human, as contrasted with mechanical, English to guard against, but as this danger still lies in the future, we can defer consideration of it.

My second large exclusion, as lying outside the central field of training in speech is what might be called, in general, aestheticism. I mean by this the cultivation of beauty of speech as an end in itself —what some people call the speech beautiful. There is in this a silly as well as a more serious attitude. The silly attitude, like the more sophistical elements in public speaking, is largely a survival from an earlier period, from the old fashioned boarding school or finishing school notion of speech. This of course had to do only with speech for women, who were taught, and often learned, an auxiliary elegant kind of English, which they could put off and on as easily as their party dresses. Yet I wonder how extinct this notion of speech as a superficial special refinement really is. How many people still think that beautiful speech is an application that can be assumed externally, like a cosmetic, and usually for the purpose of concealing something? Yet the curious thing about such persons is the ease with which they can be satisfied. If they learn two or three little tricks of speech, the Italian a, or how to omit their r's, or a Southern drawl, or how not to nasalize their vowels, because nasalized vowels are ugly in English, though of course beautiful in French, they are as completely satisfied as those savages mentioned by Darwin, who thought they were most elaborately dressed when they had a squirrel's tail tied about their waists.

Turn now from these silly attitudes to the more serious question of beauty in speech. We need not debate the point that beauty in speech is a desirable thing, but the difficulty of taking beauty as a foundation principle lies in the fact that we do not know how to organize it. The science of aesthetics, if there is such a science, is not yet sufficiently developed to provide a practicable method of measurement and analysis. The result is that if we appeal to aesthetic judgments we almost always appeal to personal impressions. These impressions may be very strongly held, but unfortunately the less intelligent they are, the more likely they are to be arbitrary and violent. They are often cherished with a bitter dogmatism that is

the very destruction of the spirit of beauty. Now beauty is a thing of such infinite variety that any set of personal impressions, or any attempt to schematize it, is bound to be inadequate. My own opinion is that beauty should be a by-product, not a thing that you go out gunning for. I should like to see the word beauty entirely banished from the vocabulary of the teachers of speech. Talk all you will about technique, as serious painters, poets and musicians do among themselves, and with the development of technique, I am convinced that beauty will come. If it does, our only duty is then to be grateful for it. If it does not, no other method would have brought it into existence. It is something that cannot be applied on the surface, but must be bred into our very bones and body. It is something, also, which must grow, and a set of prescriptions which would prevent this natural and changing growth would be the most unfortunate thing that could happen to our speech.

I proceed to a third set of exclusions which I group under the head of standardization. It is not the duty of teachers of speech to standardize the language. Imagine what would happen if this ideal of standardization could be realized. We should then have all the speakers in the country so similar in speech that they would be like a truck load of bricks, every brick like every other brick, each with no slightest interest of its own, and only useful as they all might be employed for building some larger structure in which the individual bricks would count for nothing. Can such an ideal of speech inspire us with hope and confidence? But the answer is often made that we are not in danger of attaining any such high degree of standardization, and that, if we teachers of speech do not oppose disintegration, the language will degenerate into chaos and unintelligibility. What an extraordinary degree of self-confidence such an opinion exhibits! The language has not yet degenerated into chaos and unintelligibility, but I scarcely think we can say that we owe this happy state of affairs to the efforts of past teachers of speech. The forces that make for disintegration or standardization are too deeply seated to be affected by theories of what speech ought or ought not to be.

In reality, however, I doubt if the persons who insist most strongly on a world English, or a national English, or any other form of program standardization are as deeply interested in standardization as they seem to be. On the contrary, I wonder if their

interest does not lie in having some special brand of English which they can teach to other people who do not have it. It does not matter particularly what the brand of speech is, if the teacher only makes enough noise about it, there will always be found people so distrustful of themselves that they will be willing to buy it.

And when it comes to settling on a particular brand as the model for standardization, there is a bewildering variety to choose from, the stage, the pulpit, the professor, the public school English of southern England, Walt Whitman's language of "these states," the English of Boston, of Virginia, of Iowa—anything you want. The efforts of these standardizers remind me of the discussions of church unity which used to be more common formerly than they are today. The representatives of the Church of England were great advocates of church unity, and their program for bringing this about was very simple. If all other churches, they said, would unite with the English church, we could have church unity over night. But miracles are not wrought in quite such an obvious manner in this day and generation.

What I have said with respect to beauty in speech applies also in many respects to standardization. Standardization is a desirable thing—it is, in fact, a necessary thing. We could not escape it, even if we wanted to. But standardization as a program is a reprehensible, a useless and an impossible thing. Like beauty in speech, standardization will be a by-product of discipline in speech, but the degree to which the notion of completely standardized speech can be reached depends upon forces so varied and so deep that they are quite beyond the control of teachers of speech and cannot be reduced to a program of study.

Among the variegated possibilities, however, of standardized speech, there is one principle which teachers may lay hold on with some certainty. The principle is this: Never interfere with another person's speech unless he is in danger of incurring some penalty. The penalties of speech are usually social disqualifications of some kind, the making of one's self ridiculous, losing one's job or interfering with one's chance of getting a job, the placing of a speaker by implication within a social group in which he does not want to be placed, and others like these. In such instances it is often an act of mercy to call attention to the particular characteristics of speech which render the speaker liable to these penalties. Among

such characteristics come foreignisms, such as the pronunciation *kingk* for *king*, or *wiz* for *with*. Among native speakers, also, there may be heard occasionally pronunciations which classify the speaker too obviously as belonging to a disprized social group. In America this kind of grouping is scarcely ever geographical. It is no disgrace to have come from or to belong to any section of the United States. Some speakers, it is true, strive to conceal the evidences of their place of origin as revealed in their speech, but such speakers are comparatively few in number, and their reasons or motives are not usually of a kind that would be approved by speakers of English in general. Usually a person who strives to change his dialect is impelled to do so for some professional reason, or for some snobbish reason—to dazzle the natives, to show off. But to return now for a moment to those disqualifications of general speech which carry with them a social penalty. What are they? They are almost always pronunciations which lay one open to the accusation of being illiterate. I confess that I experience great difficulty in finding a sufficient number of real examples of illiterate pronunciations to make it seem worth talking about them. Obvious errors in vocabulary and in grammar are much more numerous than obvious errors in pronunciation. I might mention a few localisms like *erster* for *oyster*, *goil* for *girl* (or one of the many varieties of ways in which this word is pronounced), or marked colloquialisms, like *readin'* for *reading*, mistakes in accent, like *omnipótence for omnip'otence*, and a few others like these. But illiterate pronunciations of wide occurrence are so few that they could be almost completely numbered on the fingers of two hands. Most genuine mispronunciations are really individualisms, of course to be corrected in the individual, but not to be made the basis of a general discipline. As an illustration I might mention the occasional speakers who say *yesh* for *yes*, *Chrishmas* for *Christmas*, or *strenth* for *strength*. Such speakers have obviously been imperfectly trained by their parents in childhood. Parents normally, and usually unconsciously, try to train their children in their infancy to conform to the speech about them, that is, to save them from seeming ridiculous or strange. Occasionally they fail in some details and then the teacher of speech must step in later to supplement the deficiencies of this early childhood training. When it comes, however, to changing or providing discipline in the whole general basis of the speech of a large group

of people, which is what I think we ought to be striving for, we obviously have to do with something different from standardization, and with an effort which cannot be realized by picking out here and there little points of speech for special discipline.

In fact markedly unstandardized speech should be treated in very much the same way as pathological speech, that is, in clinics. Stammering, stuttering, lisping and so forth are either physically or psychologically pathological or both, and of course everything possible should be done to assist in getting rid of these defects. In general speech, markedly unstandardized forms are sociologically pathological, and the treatment of them should be administered in those relatively small groups of persons who are in need of such curative treatment.

I have excluded so much, that you may be wondering what I have left. I have excluded professionalism, aestheticism and all forms of standardization from the foundations upon which a broad general and national program of training in speech can be based. What I have left seems so simple, there is so little glitter about it, that I am almost afraid to mention it. But in the first place, I wish to say that the central problem of speech training is concerned with the young, not with grown-ups. Specialized or professional forms of training may be important for special groups of adults, but in general not much can be done with the speech of the mature. Such persons are too busy, too settled, too self-satisfied, too obstinate, too self-seeking, too much of a great many things to be bothered about this matter of speech. What training in speech the general public can get must be acquired, say before the ages of ten or twelve, when children's heads are not yet filled with ambitions and duties which harden and limit their perceptions and adaptations. Of course I am not advocating the teaching of any theories or reform programs to these innocents under twelve; I advocate merely the effort to make them aware of the character of the elemental materials that enter into the construction of speech, and then to let the deeper and formative social impulses operate as they will.

In a word *I would say that the central problem of the teacher of speech lies in training the young in the articulation and recognition of speech sounds.* This is no new doctrine to you, but time has not robbed it of its importance. It makes the study of speech in some ways parallel to the teaching of reading, or of elementary

numbers and the multiplication table. A child who has once learned to read has the whole wide world of improvement through literature open to him, but until he has learned to read he cannot take one possible step in this direction. The child who has learned his numbers and his multiplication, subtraction and division tables has the opportunity to develop into a business man, a mathematician, or a millionaire, but without the first step he remains under an almost insuperable handicap. So the child who is disciplined in the production of speech sounds and in the recognition and analysis of them through the ear, has the possibility opened to him of development in speech in any direction, but otherwise must flounder, so far as command of this particular subject is concerned, all his life.

I have made a double division here, articulation and recognition, and these two seem to me equally important. By articulation I do not mean merely exercises in *a, e, i, o, u, ba, be, bi, bo, bu, ab, eb, ib, ob, ub;* I mean this and a great deal more. I mean articulation not only as applied to detached sounds in drill exercises, the five finger exercises of speech. These are important and helpful, but I mean also articulation of speech sounds as they appear in context, which is of course the only place where speech sounds do appear naturally. Hand in hand with training in articulation should go training in the recognition of sounds, that is, ear training. This kind of training is specially important and specially difficult, when the material under consideration is connected discourse, but it is much easier for the child than it is for the grown up. It is astonishing how little ability the adult has in disentangling both the speech sounds of others and of himself, yet how easily the child does this under proper direction.

Just what methods should be employed in carrying out this program of elementary training in the production and recognition of speech sounds is a matter too complicated for present discussion, but manifestly the simpler the method, the better. It would be a pity to overload elementary instruction with too much of the physiology of voice production, with too much phonetic alphabet and phonetic transcription, in fact with anything beyond the concrete facts of the production of the sounds themselves and their appeal to the ear. In a relatively new subject like this, there is always danger of elaborating the machinery of instruction beyond require-

ments, and everybody knows a good teacher without a method is better than a poor teacher with one.

Perhaps the chief danger lies in the assumption on the part of teacher or pupil that the use of a phonetic alphabet or some method of transliteration implies a direct and experimental knowledge of the character of speech sounds. But time and again I have found students who can transliterate very fluently, but whose transliterations bear no relation to a direct observation of their own speech or of anybody else's; their transliterations are merely another conventionalized or idealized English, therefore of no more value as a record of the practises of speech than the traditionalized spellings of the language. On the whole, I am inclined to say that for the young as well as for the grown-up, a phonetic alphabet should be regarded only as an occasional aid and should be used as little as possible.

Suppose now that this program for general elementary training in speech sounds were put into practise, what would the children permanently get out of it? This is a question which neither elementary teachers nor pupils need to ask or try to answer. What do children get out of learning the multiplication table? It is a fatal question to ask. Some of them may get nothing, and certainly such an elementary discipline cannot revolutionize their lives at once. But as children grow up, elementary numbers will be a daily accompaniment of their existence and will make of them quite different persons from what they would have been if they had not had this possibility. So the child who has been made speech conscious through training in the elements of speech has an awareness of the materials of speech which he can and probably will use with an increasing intelligence every day in the experiences of his life. Nine-tenths of even the simplest discussion of speech which goes on now is futile and unintelligent because the parties to the discussion literally do not know what they are talking about. They have so little awareness of the values and of the character of the things they discuss that their judgments are as worthless as the judgment of a person who says two times two is five. They have never become speech conscious, which is a very different thing from becoming speech self-conscious. But the person who does not know the nature of the materials with which he would work can never hope to acquire intelligent command of them.

In thus emphasizing the teaching of the elements of the articulation and recognition of speech sounds, am I not, you may ask, taking all the romance and glory out of the teaching of speech? Am I not making it too dull a profession to interest anybody? In answer I would say that I do not know any subject in which the foundation discipline is so highly colored with romance, glory, or immediate profit. These limitations are of course more felt by adults than by children, because children have not yet spoiled themselves by promiscuous rainbow hunting. Children learn the feat of the multiplication table with pleasure, and they learn the elementary characteristics of speech with even greater pleasure. Yet if we are looking for the romance and glory of our subject in terms of the magnitude of the effort and achievement, I think we have no reason to lament the insignificances of a program of general national discipline in the constructive sound materials of the language.

You will remember, however, that I said in the beginning that I did not intend to lead to the guillotine all teachers of platform speaking, stage English, all aestheticians, all social theorizers hunting for standards, or any other teachers of speech to adults. Even the faddists may be permitted to thrive as best they can, for on the whole I think they are comparatively harmless. I merely wish to repeat here at the end, what I have had in mind from the beginning, that, in elementary instruction, in the formation and recognition of speech sounds lies an almost inconceivable prospect of speech improvement. Competent instruction in this area, I am convinced, will be the quickest and surest way of realizing the hopes for the welfare of the English language, which we all have at heart. It may seem like the longest way round but I am sure it is the quickest way there.

PROLEGOMENA TO ARGUMENTATION

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PART III. THE CRITICS OF THE STANDARD TRADITION*

IN the first chapter of this study we have presented general summaries of the notable criticisms which have been published in recent years concerning our ruling tradition in the teaching of argumentation. We set down those summaries without criticism or comment, intending to do no more at that point than to reveal the various important phases of our problem. It is now our task to make an examination of some of these criticisms.[1]

MISS YOST AND SOCIOLOGY

Taking the writings of the critics in the chronological order of their appearance in print we come first to the article from the pen of Dean Yost.[2]

In its most general outline[3] the claim of that essay is that if we are to get satisfactory results from our teaching of argumentation we must employ a sounder theory than we are employing now —a theory formulated not from the point of view of logic but from the point of view of sociology. It is an interesting thesis, and Miss Yost makes an impressive exposition of it. While impressive, however, this exposition is not fully clear. Before we review the

*This is the third of a series of four articles on the general topic presented above. The first two appeared in the first two numbers of the current volume of this *Journal*.

[1] As was indicated in the first chapter of this study, the works mentioned there represented only a partial list of the writings which have to do with the revolt against our standard tradition. Limitation of the space allotted the present chapter precludes the possibility of a complete review of even that selected list. The author has elected, therefore, to review fully only the articles of Miss Yost and Mr. Woolbert. These occupy a crucial position in the literature of the revolt. The articles by Mrs. Graham the author can comment on only generally, and the new text-books he can but briefly mention.

[2] "Argument from the Point of View of Sociology," this *Journal* Vol. 14, No. 2, pp. 109-124.

[3] Space does not permit the inclusion in this essay of adequate summaries of the articles here reviewed. The reader will find it helpful, if not necessary, to re-read the whole of each original work.

doctrine in detail, therefore, we must attempt to remove at least one of the difficulties which Miss Yost's exposition presents.

This difficulty lies in the fact that Miss Yost leaves us in doubt regarding the position of the sociological approach in the study of the nature of argument. Is it her intent that we regard the sociological approach as (1) adequate in itself to provide all the principles necessary to the subject; or (2) as capable of giving us the basic principles only; or (3) as contributing a view or perspective merely whereby we should seek to correct rather than displace our traditional teaching of the subject; or (4) as furnishing only some specific items of principle or method to be added to what we already use? It is possible to interpret some of Miss Yost's statements as signifying the belief that the sociological approach is adequate of itself to provide all the principles necessary to the subject. But such an interpretation is hardly fair to Miss Yost. At any rate, she herself repudiates it by going beyond sociology to social psychology and general psychology to complete the exposition of her doctrine. The truth of the matter seems to be that Miss Yost takes the three remaining possible positions—that is, that she regards the sociological approach as basic to the study of argument, as contributing a view which is corrective of our traditional teaching, and as furnishing specific items of principle and method.

But dare we go even so far as to regard the sociological approach as basic in the study of argumentation? Before we can answer this question we must know what it would mean to regard the sociological approach as basic. It would mean, first, that sociology could be expected to furnish the major principles of the discipline of argumentation; and, second, that all other principles could qualify for a place in the discipline only if the sociological principles somehow led to them. But can sociology furnish the major principles of the discipline? Let us see: Argument is a kind of communication; communication is a social phenomenon; social phenomena are the business of sociology to expound. Yes, it does seem as if the matter rested with sociology. But does it? What *can* sociology tell us about argument? It can tell us (1) that argument is *usually* a kind of communication; (2) that it *usually* arises in social situations of certain descriptions; (3) that in this kind of communication an arguer *usually* tries to influence the attitudes of his hearers; (4) that in this attempt the arguer sometimes succeeds; and (5) that

in the argumentative situation the speaker and the audience behave in certain ways. But can these observations give us major principles for a possible discipline of argumentation? Hardly.

Cannot, then, sociology serve as a science basic to argumentation in guiding us to other principles or in confirming the validity or usefulness of such principles? Possibly. It can help determine most of the objectives of argument. It can indicate the successes and failures of certain methods of argument. It can help us evaluate some of the processes and principles used. But, judged from this point of view, sociology serves in like manner almost every other human discipline. Hence, there is little point to calling it basic to argumentation in particular.

What have we left, then, of Miss Yost's general claim? Only the two thoughts, namely, that the sociological approach can correct the traditional teaching of argumentation by giving it a sounder perspective, and by adding to it certain specific items of principle and method.

So much for Miss Yost's general thesis. Let us now examine the details of her doctrine.

In dealing with the first general question which the sociological exposition of argument must presumably involve, Miss Yost paints the following picture of a typical argumentative situation: Some need arises in the life of a social group. A member of this group who senses this need very vividly formulates a notion of the way this need ought to be met and undertakes to win the group to his program. His medium is the particular species of communication known as argument. His purpose is to further the interests of the group. His relation to the audience is one of cooperation.

Now, there are two tests to which we should put this picture. The first test has to do with methodology. It raises the fundamental question of how we are to start out in our search for a true understanding of the nature of argument. Miss Yost asks for the re-writing of our discipline. How shall we go about it? Shall we take the old discipline and patch it up by means of available new ideas? Shall we look for a new emphasis in terms of which to expound the subject? Shall we in *a priori* fashion adopt a truth of some special science and develop our knowledge of our subject by its aid? Or, shall we be thoroughly empirical and go out into the world where arguments occur and study their nature compre-

hensively and without bias according to one of the methods employed by science? If our traditional exposition of argumentation is as poor as Miss Yost feels it is, then the only method to use is the comprehensively empirical one—the method of a careful and impartial inductive observation of all the phenomena pertinent to the inquiry. But this is what Miss Yost fails to do. Her picture of the argumentative situation is not typical of argumentative situations. Doubtless her kind of argumentative situation does often arise in the world. But can we treat it as a basic or universal type? We can not. Argumentative situations are of many types: many have nothing to do with group needs; many are not primarily of the nature of communication; many exhibit no serious purpose; many give evidence of no element of cooperation. At best, then, the picture offers only a partial basis for the exposition of the nature of argument.

The second test has to do with sociology itself. Miss Yost makes very important use in her exposition of what she believes is the sociological doctrine of cooperation. She tells us that the arguer assumes that his connection with the audience is based on the principle of cooperation. She argues that knowledge of this principle will bring to argument a larger element of sincerity, and she offers the idea as an other-than-moral basis for the Platonic theory of discourse. But the exposition which she makes of this principle is seriously out of accord with what is claimed for it in sociology. Miss Yost defines it in terms of the belief "that the organization of the group when it is functioning normally is based on the principle of cooperation between the members for the mutual furthering of individual and therefore group interests." This is good sociology, but as she uses it it is an evangelical sociology which ignores many facts. True sociology does find many elements of cooperation in both human and sub-human society. It does say that the element of cooperation must be present in a functioning group. But true sociology does not ignore the presence in that same society of social conflict, of the tension between individual and group interests, of anti-social attitudes, and of the need in the group of very powerful forces of control whereby the necessary amount of cooperation may be secured. The principle that society can operate only under some degree of cooperation is true. So is the principle that that society functions best in which the principle of cooperation

operates the most. But the human will to cooperate is weak. Men should cooperate but they do so only in part and often unwillingly. A study of argumentation itself shows this. A great deal of argumentation is constantly carried on where not cooperation but its antithesis is the ruling element in the situation. Arguers often secure their results not through good will but through strife. Their arguments may be cudgels, lances and swords. They may even end their work as did the seer Elijah on Mount Carmel, with the slaughter of their opponents. Cooperation is to a degree a social necessity. It is, to an extent, a social fact. It is doubtless a *sine qua non* of ideal group life, and hence a high social ideal. But is it that kind of thing—fact, principle, or force—which we can today incorporate as a basic element into our theory of argumentation? That is open to very serious doubt; and as to the idea that the principle provides an other-than-moral foundation for the Platonic theory of discourse, that, in view of what has just been said, is a poorly supported assertion. If the principle of cooperation is recognized as a valuable but as yet only partly realized social factor, it becomes a social ideal, and becoming a social ideal it changes into a moral ideal. It is, therefore, just another moral basis for a theory of discourse, and not something else.

In analyzing what takes place in the process of the arguer's effort at influencing his audience, Miss Yost tells us that the problem of the arguer is to displace the old mental associations of his hearers with reference to his proposition by a new set of associations. This is not sociology: it is psychology. This fact may account for the narrowness with which Miss Yost conceives of the arguer's work. It is true that in one sense the arguer's task is the routing of old associations and replacing them by new ones. But we must not forget that these associations are associations with reference to something. In all argument the speaker takes account of a double reference, the reference to the proposition or subject involved and the reference to the audience. In some cases the arguer is primarily concerned with the shaping of the attitudes of his hearers with reference to his proposition. In other cases he is primarily concerned with the merits of a case with only secondary regard for the audience. To say, therefore, that the arguer's task consists in the shaping of the associations of his hearers is just as narrow as to say that the task consists in the making of logical demonstrations. But we are

not to choose between these extremes. We must write of argumentation in a way which explicitly comprehends everything that argumentation empirically is. This fundamental is easily ignored whenever we become overfond of viewing speech activities in terms of psychology primarily.

After Miss Yost has completed her sociological analysis of the argumentative situation, she goes on to point out some of the conclusions and implications which the analysis brings out. Here one of her important points is that the sociological approach to argument brings to the fore the functional as against the formal view of argument. This is true, and it is a valuable emphasis to make. It had to be made in logic a generation or so ago. But in logic men have found out that the functional view of logical processes does not outlaw the formal view of those processes. It simply serves to reveal the true character and value of the formal aspects of thought. The present writer does not object to anything Miss Yost says in this connection. He does feel, however, that it would be a misfortune if, because of the functional emphasis, we closed our eyes to the values in the study of formal argument. If, because of the presence in our discipline of the formal brief, or because of our traditionally naive handling of the processes of deduction or induction, we have in our teaching put a faulty valuation on the formal aspects of argument, let us reform our ways. But let us not react so far in the other direction that another period of reform has to come to restore us to sanity. Formal argument has a proper place in the training of the arguer. If the teacher of argumentation is not aware of what this place is, he ought to be helped to find it out; and he will not be helped to find it out if we simply place the emphasis on function. Miss Yost becomes almost naive at one point in doing this. She tells us that from the point of view of function even narrative may become argument. And she cites an example in which the story of the case is used to convince a jury of a prisoner's guilt, forgetting that this story falls quite properly under recognized logical classifications.

Another of Miss Yost's conclusions is that, in this treatment of argumentation, we raise the audience to its due place in our study and practice of argument. Miss Yost points out that "in the text-books, as a rule, the audience is not mentioned until we reach a short chapter near the end with the caption *Persuasion,*" and goes

on to show that the arguer must consider the audience at the very beginning of his task. And then she makes a plea for the teaching of argumentation in a way which would give full recognition to this principle. In all this Miss Yost is entirely sound. It would be a serious mistake to ignore her teaching, and yet even in this connection there lurks the danger of careless emphasis. Miss Yost constantly reminds us that argument is communication and that communication implies dealing with an audience. That is true; but as already pointed out, some argument is essentially nearer to the heart of inquiry than it is to the heart of communication. It is one thing for a political candidate to ask: "How can I secure the votes of the hostile voters in Baxter County?" It is another thing for an Einstein to ask: "How can I best show my Pasadena colleagues the merits of the unified field theory?" They are both cases of communication, but what a difference there is between them! Much of our discourse is what Aristotle thought it to be—something related to the heart of logic. Logic deals with the processes of getting at realities; discourse is often concerned with showing forth these realities. The eminent microbe hunters, Pasteur and Metchnikoff, always exposed themselves to deserved ridicule when, as communicators, they put themselves out of the "near-to-the-heart-of-logic" class. The weakness in Miss Yost's position is that she fails to make this distinction in types of communication.

Another of Miss Yost's important conclusions is one with reference to the nature and function of the brief. "Shall the student, then, be taught to make briefs?" asks Miss Yost, and her answer is: "Yes, but he should make them in order to test his own thinking, and not use them as outline guides to his argument, written or oral. It is the use of the brief for this latter purpose, the brief with the conventional, rigidly distinctive form, that makes many a student forensic, mechanical, and rigid. He is writing what he remembers he has thought before; he is not freshly thinking as he must if he desires to communicate an idea to an audience he has vividly in mind." This is a protest against giving the traditional brief the rhetorical function. It is a protest which has already been heeded by some writers of our texts and by a number of teachers of argumentation. That the protest is not altogether ill-founded we can all readily agree. But are we prepared to agree on the way in which it is to be heeded? Apparently we are not.

And, last, there is Miss Yost's attitude toward the much-discussed pair of concepts called *conviction* and *persuasion*. The article makes clear (1) that Miss Yost believes that modern psychological monism renders the traditional definition of these concepts as *appeal to reason* and *appeal to emotions* invalid; (2) that she blames the use of the concepts as a fundamental principle in argumentative theory for many of the bad results of our teaching of the subject; and (3) that she believes we can avoid the use of the concepts entirely. The article does not make clear whether Miss Yost believes that the concepts have no validity in fact, no matter how defined. But what if the concepts do have an establishable validity in fact? Then we must face the question of their place in argumentation. And here Miss Yost is disappointing. She sets the concepts aside without determining whether they must remain where she has placed them. Before we can really be through with these concepts we must find answers to three questions concerning them: Have they a validity in fact? What is their real nature? And, what, if any, is their proper place in the theory of argumentation?

How much, then, has Miss Yost taught us? She has taught us (1) that we need to restore to our subject and apply to it more completely than we have ever done before the element of the social outlook; (2) that we ought to give argumentation more of the functional point of view; (3) that we ought to give due recognition to the audience in every phase of the study and practice of argument; and (4) that we ought to recognize the problem which surrounds our use of the traditional brief.

PROFESSOR WOOLBERT AND PSYCHOLOGY

Inspired by Miss Yost's article, the late Professor Woolbert also declared war against the traditional theory of argumentation. He did it not in the name of sociology but in the name of psychology. He remained in the field until he was able to present a final constructive statement of his doctrine.

In his first article[4], Woolbert attempts to prove the thesis that "any division of appeal and speech into conviction and persuasion is unsound from the point of view of psychology and unnecessary

[4] "Conviction and Persuasion: Some Considerations of Theory," this *Journal*, Vol. III, No. 3, pp. 249-264.

from the point of view of rhetorical theory." In developing this thesis he defines conviction and persuasion as *belief* and *action*, and attempts to show that, considered psychologically, these reactions are not different in kind. He then pursues his analysis and discovers that in reality the duality of conviction and persuasion represents merely the distinction between overt and covert response. His general conclusions are, (1) that, as a matter of the theory of public address, all dualistic attitudes separating response into action and non-action are untenable and misleading; (2) that the dichotomy into perceived and not perceived action, to which tradition is committed is not a distinction of a major character; and (3) that the whole theory of argumentation ought to be re-written in terms of the stimulus-response concept.

This article constitutes a meaty essay. Unfortunately, however, it has the fault of starting with a defective premise. Woolbert's assumption in the essay is that he is dealing with *the* traditional doctrine of the concepts of conviction and persuasion. He is not. He is dealing with *one* of the interpretations of those concepts. In the chapter dealing with the historical roots of our problem, we made the following statements: "In most of the texts conviction is defined as the 'appeal to reason' and persuasion as the 'appeal to emotions.' The authors fail to agree, however, when they attempt to explain the mechanics of the two processes. Thus in Laycock and Scales, the aim of both processes is belief, to which the speaker guides us through our intellects and moves us through our wills by way of our emotions. In Foster the aim of conviction is belief, and the aim of persuasion mainly action. Conviction establishes belief through an appeal to the understanding, while persuasion secures action by inclining the will through the stirring up of the emotions. And in Stone and Garrison, the aim of both processes is belief and the two processes are simply different ways of approaching the mind." Here are set down three views of the concepts and these three do not exhaust the existing list. Woolbert, however, deals only with the point of view represented here by Foster.[5] The fault, therefore, is a serious one, for it means that even if Woolbert's conclusions were entirely valid, they would have validity with

[5] Even Foster goes beyond the limits of his definition in elaborating his thought.

reference to but one of the ways in which the concepts have been interpreted.

But the fault runs even deeper than this, for, as the essay stands, it leaves the main problem very largely untouched. The concepts of conviction and persuasion represent phenomena which are in each case separable into at least three important parts: the speaker with his utterances; the psychological processes he stirs up in the hearer; and the end-results which occur in the experience of the hearer. A study of these phenomena which neglects any of these parts is incomplete and, perforce, of questionable soundness. And Woolbert's study deals only with what we have termed the end-results.

With these observations in mind, let us turn to the main points of the essay.

The major proposition which Woolbert sets down in support of his main thesis is that since conviction and persuasion are ways of influencing the mind, and since the study of mental processes is the province of psychology, the solution of our problem must be sought in psychology alone. The full implication of this proposition is that we must go to psychology not only for the solution of the particular problem before us but also for the foundation of the theory of argumentation as a whole. This is a radical, although but partly new, doctrine and calls for a careful analysis.

A careful analysis of the essay shows that Woolbert arrives at the proposition through an orderly process of reasoning. His thought here is deductive in character and its formal validity ought to be easily tested. Reduced to definite syllogistic form, it runs as follows: Mental processes are the province of psychology; argumentation is a way of influencing the mind; therefore, argumentation is the province of psychology. Is the syllogism valid? We say that it is, if we believe that "influencing the mind" and "mental processes" are identical enough to serve as a middle term in the syllogism; and we say that it is not, if we believe that "influencing the mind" contains more than is included in "mental processes." It is obviously a problem in definition. But it is a problem of real definition not of merely verbal definition. That is to say, it is a problem of the inductive observation of the phenomena we wish to define, and that implies a thorough analysis of many types of argumentative situ-

ations taken empirically. It implies, in other words, that we must temporarily ignore formal logic and go to life itself.

But when we go to life itself, what do we discover? We discover many kinds of argumentative situations. We find in them elements of a sociological nature, elements of a logical nature, and elements of a rhetorical nature, in the narrow sense of the term rhetorical. Can we in the name of scientific induction place all that within the concept of "mental processes"? That is the problem. And until this problem is satisfactorily solved, we cannot be sure that there is not a serious ambiguity in Woolbert's middle term.

But can the proposition be regarded as acceptable even when taken in the narrower sense of applying only to the problem of conviction and persuasion? It can and it can not. It would have to be regarded as acceptable if we were sure that the duality of conviction and persuasion had to be defined in psychological terms. But our historical inquiry has shown that this duality, or what corresponds to it, has not always been defined in exclusively psychological terms. No one has as yet given the world a satisfactory scholarly analysis of what the duality really means; and until someone does make such an analysis we must hold it possible that the matter may fall at least in part outside the bounds of psychology. For the sake of argument, however, let us tentatively accept the proposition and see what Woolbert accomplishes with it.

Having arrived at this proposition, Woolbert proceeds to show that modern psychologists believe in the monistic view of the human personality. "For them," says Woolbert, "there is only one concept that describes what happens when an organism is stimulated in any and all possible ways, and that concept is expressed in the term *action*, or its synonyms, *activity*, and *reaction* . . ." At this point he makes this claim only with reference to the duality of "belief" and "action," but later he applies it also to the distinction between "mental" action and "physical" action in general. In this connection he says: "The psychologist cannot today make any distinction between 'physical' action and 'mental' action. To him it is all one and the same thing: mind and body are two aspects of the same entity; all action is both of the mind and of the body." In supporting the theory of continuity as regards belief and action, Woolbert quotes from several psychologists and makes his claim convincing. In supporting the theory of monism as regards physical and mental

action in general he becomes carelessly dogmatic. Woolbert wrote his essay in 1918, a time when the monistic Double-Aspect hypothesis was just a third view among the hypotheses generally held. It is true that since 1918 the monistic hypothesis has practically displaced the other two theories, but at the time Woolbert wrote, its status among psychological doctrines was quite modest.[6]

With this theory apparently established, Woolbert feels he can settle the problem of the conviction-persuasion duality by sheer force of logic. He employs his truncated conception of the duality as belief and action, and argues that since all our responses to speakers' appeals fall basically under a single psychological category the duality can have no foundation in fact. But this kind of a deduction, while sound in itself, may yet have very little value for the purpose with reference to which it is made, as Professor Hunt[7] has pointed out. Monisms are very easily applied to many phenomena if we go far enough away from the main characteristics which distinguish those phenomena as commonly recognized entities. The problem here is one of classification levels. We can take a chair and a table and classify them on the level of function and find them quite different kinds of entities. And we can classify them as household furniture and call them things of the same kind. Or, we can take two musical notes and define them in terms of their position in the scale and find them different, but as musical notes, as such, they may be classified as things of the same kind. Or, to come closer to Woolbert's own universe of discourse, we can say that a hearer of a speech is doing the same thing when he is inwardly rebelling against the speaker's faulty logic as when he is inwardly rebelling against the speaker's disagreeable voice. Both are cases of negative reaction toward a speaker. But they are classifiable at several other levels also, and at these levels they take on significant differences. Classification levels have relevance mainly where they have immediate significance. Chairs may be classified with tables as furniture when we are making an inventory of our household goods, but they must be classified at another level when we are counting them in relation to a dinner. And so it is with our reactions to speakers. They may be the same thing in one thought-relation but quite different things in another

[6] Consult H. C. Warren: *"Human Psychology,"* dated 1919, pp. 414-415.

[7] E. L. Hunt: "An Adventure In Philosophy," Vol. III, No. 4, this *Journal*.

thought-relation; and hence, before we can say that the monism of psychology has been properly applied to the case of the conviction-persuasion duality, we must establish the classification level at which that duality should for our particular purpose be taken. And this Woolbert has not done. It is perfectly possible that conviction and persuasion rightly understood may have a very significant difference between them in spite of their possible fundamental psychological identity. Even Professor Dashiell,[8] an outright behaviorist and monist, finds many of the old distinctions frankly acceptable when he tells us that the response may be an emotional response, a thinking response, and so forth.

But Woolbert does not believe he has taken the ground from under that duality entirely. He admits freely that, while what he regards as the traditional view of the matter must be abandoned, there may yet exist a difference, superficial it may be, between conviction and persuasion, a difference which in fact accounts for the traditional dichotomizing. He searches intensely for that difference, and the result of that search is the fantastic idea that we have been differentiating between conviction and persuasion (i. e. between belief and action) because, as speakers or rhetoricians, we have seen that the responses of hearers to speaking are sometimes imperceptible and sometimes overt! This idea is, of course, absurd. The history of rhetoric and of argumentation makes the absurdity of it unmistakably evident. But the fact escaped the keen mind of Woolbert because that mind was always too eager to make the most of the doctrine of psychological monism, and because it was misled by the imperfect definition of conviction and persuasion as belief and action.

In view of these criticisms of Woolbert's thought, we need not concern ourselves with the three conclusions in the essay.

Directly we have obtained from our analysis of this essay no positive doctrine which we can accept without further examination. Indirectly, however, we have come upon several issues and ideas which will be of real service to us in our final constructive effort at analyzing the problems of argumentative theory.

Woolbert's second article[9] loses most of its significance once

[8] In his "*Fundamentals of Objective Psychology*," Houghton Mifflin, 1928.

[9] "The Place of Logic in a System of Persuasion," Vol. IV, No. 1, pp. 19-39.

the weaknesses in the first paper have been exposed. Some attention ought to be given it, nevertheless, if for no other reason than that we ought to understand fully all the points of view which men are today taking toward our problem.

Proceeding from the conclusion reached in the first article that our responses are one in nature and that conviction and persuasion are just other names for hidden and overt responses, Woolbert sets forth his new problem in the following words: "If only one process is involved, then we face a question as to what to do with logic and with what has been called non-logical address. . . . For if one aim, response, covers all attempts to get results, then either there is no place for logic in a system of persuasion in its broader sense, or logic must be shown to run throughout the whole process."

Woolbert's answer to this question is that logic pervades the whole process of the hearer's response to the speaker's appeals. His reasoning about the matter runs as follows: The essence of logic is the making of inferences. But these inferences are made on all levels of consciousness. "Below the level of introspective awareness, inferences are made, syllogisms carried through and conclusions validated, in the same way and by the same mechanism as that by which we reason in speech or in writing in conscious life." There exists, then, an unconscious logic as well as a conscious logic. The logical process as a whole goes on on three general levels of consciousness —the sub-conscious level, the partly conscious level, and the conscious level. But on all three levels the process is ultimately identical in nature because it is reducible to a type of neuro-muscular action.

As to the way in which the logical process operates on these three levels in the experience of persuasion, Woolbert explains that in the subconscious we find the influence of past experiences operating as prejudice, opinion, conceit, whim, etc.; that in the semi-conscious level we respond to personal prestige and testimony; and that on the conscious level we do open reasoning.

Woolbert's next step is to show the logical formulae which the arguer must use on these different levels. He tells us that on the first level we apply the rules of rhetoric; that on the second level very few rules have as yet been developed; and that on the third level we use the regular rules of logic.

As his last step, Woolbert sets forth and defends the proposition that logical fallacies can all be explained in terms of the Freudian

wish. "All fallacies in reasoning," says he, "reveal attempts to supplant a wish of which we are ashamed by one which we think will be more socially acceptable."

Now, this essay clearly exemplifies Woolbert's almost fanatical predilection for employing basic unifying concepts—i. e. monisms—in his thinking, and his tendency to pass by many difficulties that stand in his way. In this case he starts out to show what place logic has in a system of persuasion, but does not stop to inquire what logic is. His predilection for monism demands that there be continuity in the mental processes involved in responses, so he employs the point of view of extreme philosophical psychologism which says that the logic of inference is identical with the psychology of inference, without stopping to consider how sound this psychologism may or may not be. Every student of logic knows that the nature of logic is a matter of controversy among philosophers, and that when we wish to discuss logic we need to begin by stating and defending the conception of the subject which we intend to employ. Woolbert is not even consistent in his use of the term "logic," for in the last part of the essay he adopts the point of view of extreme behaviorism and defines logic as the "rules of the game of talk." But if logic is rules, then the extreme psychologism cannot stand, and if it is just the making of inferences then it cannot be rules, for rules imply technology; and if we include the technology of logic in psychology, we must include therein also the technology of mathematics and of other sciences.

But, the defender of Woolbert may say, is it not possible that, in spite of his writing as a doctrinaire and in spite of his using poor logic in his handling of the subject of logic, Woolbert may yet be right in his general idea of the pervasiveness of logic in our responses? And if he is right on that point, does it not follow that we need to rewrite our discipline of argumentation? Yes, Woolbert may be right in his way of thinking about the pervasiveness of logic. But suppose that he is right on that point, what follows? The general outcome of the essay is in effect this: The author takes the traditionally recognized appeals, such as the appeals to feelings, the appeal of personal prestige, the appeals to authority, and the arguments of the logical sort, and places them in a frame-work of the monistic idea that in all our reactions inferences are always present whether implicitly or explicitly. But where does this take us? Pre-

sumably back again to the psychological approach to our subject, with a new classification of speakers' appeals based on the division of people's responses into the *closed,* the *semi-open,* and the *open* "levels of social exposure." But, we have already called the "levels of social exposure" theory of conviction and persuasion fantastic! We are left, therefore, with most of the traditional distinctions between types of appeal and argument and an artificial scheme for providing them with a basic unity. It would seem, then, that we ought to be surer of our ground before we begin the task of re-writing our discipline.

It seems hardly worth the while to pause over Woolbert's ultra-behavioristic definition of logic as the "rules of the game of talk" and over his Freudian interpretation of logical fallacies as resulting from the clash of our subconscious and conscious wishes. In both definitions so much is left out that the statements automatically remove themselves from any proper scale of scientific adequacy.

From this article we can carry over into our constructive task of developing a sound theory of argumentation no specific items of truth. To have become acquainted with Woolbert's treatment of the subject of logic, is, however, a gain, for it has increased the general apperception in terms of which we are to carry forward our inquiry.

Woolbert's constructive attempt to state the principles and methods for a discipline of persuasion as he conceived it, was reported in this *Journal* in a series of three articles which appeared in the year 1919.[10]

In handling the subject of "Underlying Principles" in this study, Woolbert argues, in general, as follows: All verbal communication involves one fundamental aim, and that is response. All responses have in common the element of acceptance. In every act of acceptance provisions are involved. When we come upon these propositions we treat them as truths. Responding to stimulation, therefore, is the same as responding to truth, which, in turn, is the same as accepting propositions as true. All persuasion, accordingly, must have for its one fundamental aim the acceptance as true of some one or several propositions. This implies (1) that sufficiency

[10] The general title is "Persuasion: Principles and Methods." Part I deals with "Principles," Part II with "Analysis," and Part III with "Synthesis."

to gain acceptance must be the ultimate standard for all rhetoric even as regards the logical principle of truth; (2) that the basis of this sufficiency must be sought in the occasion; and (3) that since each occasion is dominated by such variable factors as the speaker, the audience, and the ideas used to secure the response desired, any sound system of persuasion must possess the principle of flexibility.

This essay reads like a manifesto of a new school of rhetoric. It represents an unconcessive statement of the theory of argumentation (Persuasion) written in terms of the psychological concept of stimulus and response. It seems to articulate the last essence of the revolt against the foundations of our argumentative tradition.

What, then, is the intellectual basis of this doctrine?

It rests on the foundation laid in the previous essays: It rests on the incomplete analysis of the conviction-persuasion duality. It rests on the unproved doctrine that argumentation is the province of psychology. It rests on an analysis of the conviction-persuasion duality in terms of a psychological monism which even if true may still make positive room for just such a duality when both that duality and the monisms are rightly interpreted. It rests on a fantastic notion of what that duality ultimately represents—that is, on the "hidden" and "covert" response idea. And it rests on an uncertain conception of the nature of logic. Is this a very firm foundation for a theory of rhetoric? We cannot be accused of dogmatism if we say that it is not, for even the person who believes that Woolbert's general doctrine is sound has to admit that the essays have not established that soundness.

But Woolbert is not content with the explanation he makes of his basic idea in the first two essays. He augments that explanation in the present essay with a further exposition of his idea of the unity of all response. He tells us, first, that all our reactions, emotional, motor, and rational, involve "acceptance." And he tells us, secondly, that every act of acceptance involves propositions. But, acceptance is itself an action which belongs to the emotional type of reaction, and propositions are elements which are by nature of a rational order. The idea, then, that all reactions to speakers are fundamentally of the same order is thus further confirmed. We must, therefore, employ in our theory of rhetoric the principle that "in every act alike of perception, understanding, belief, conviction, doing, performing, there are present in the propositions involved the

two factors of (a) logical relevancy, and (b) "emotional congruity." This means that we say farewell to the duality of conviction and persuasion.

Sometimes in the course of an inquiry we achieve more by sharpening recognized distinctions and at other times we achieve more by dissolving existing distinctions. Woolbert here takes the latter course. He says there is no difference between such "acceptance" as may be present in immediate (non-rational) action and such acceptance as results from deliberation. And he says that there is no difference between propositions which may be implied in an act and propositions which result from completed inference. But any such blurring of distinctions as this, should be justified by a thorough analysis of the phenomena which the concepts cover, and Woolbert commits his typical sin of failing to make that analysis.

And now Woolbert's reasoning reaches one of its critical stages. He proceeds with his argument thus: All response, if there be any definite effect produced by a stimulus at all, involves the act of acceptance. We could say this even if we could think of actions devoid of all rational elements, because in such actions there would arise at least an acceptance of the stimulus as really there. But responses are not devoid of the rational elements, as we have already shown. Every act of acceptance involves propositions; that is to say, every act of acceptance is precipitated in terms of an implied or explicit inferenee which is embraced by the stimulus. And the fact that there has been a response shows that the proposition has been accepted as *true*. Now, in this case, what *is* teaches us what *ought* to be: since it is true that responding to stimulation is responding to propositions, and responding to propositions is the same as accepting the propositions as true, we can feel certain that here we have come upon the great key idea upon which rhetorical method must rest, the idea, namely, that all Persuasion must have for its one primary aim, its one guiding principle, and its one ruling standard, the *acceptance as true* of some one or several propositions.

It is difficult to accept this reasoning as true. It is too speculative to carry the force of psychological science, and it oversimplifies the phenomena with which it presumes to deal. The way to Woolbert's conclusions would have to be much clearer before we could follow him with the confidence that he is right. His idea of acceptance is, technically considered, speculative. His blurring of the

distinction between implicit and explicit propositions cannot possibly be justified without much fuller analysis of the nature of inference. And his theory of the "acceptance of stimulating propositions *as true*" ignores the reactions of hesitation, of doubt, and of error.

Woolbert's conclusions follow inexorably from this reasoning. "The standard," he says, "by which propositions are chosen in Persuasion must be that of sufficiency." This means two things: (1) That when we are selecting the materials for a persuasive speech we should evaluate them primarily in terms of their sufficiency to move the audience; and (2) that so far as truth is concerned we should aim, in our speaking, to furnish only as much of it as a particular audience may demand.[11] The whole matter of persuasive speaking, then, can be best understood if we conjure in our minds the analogical image of a flying bullet and its target. That this view leans strongly toward sophism, there can, of course, be little doubt. But it is a speculatively-arrived-at sophism which can, in the end, be proved either valid or unsound only through the more laborious method of the inductive analysis of the elements which enter into argumentative situations.

The principle of sufficiency leads Woolbert to the principle of flexibility in the application of the methods of persuasion. No two occasions are exactly alike, the author reminds us. The three factors which we recognize as the speaker, his materials, and the audience, vary without limit. What could be more proper, therefore, than that we should set down the methods of our discipline in a way which would make this principle function in the training we give the student? This is, of course, a very sound principle. The need of it has seldom been completely ignored by rhetoricians, however. Woolbert's departure from tradition lies chiefly in the fact that he would raise this principle to a position of major importance in our discipline. But we must not deceive ourselves: The question is not only *whether* we should lift the principle to the higher status but also *when* we should lift the principle to that status. After all, history shows that hundreds of occasions may be sufficiently alike to make one speech applicable to all of them without adaptations worthy of serious consideration.

[11] Compare with C. H. Baldwin's earlier statement of a similar teaching in his *A College Manual of Rhetoric*, 1902, p. 89.

From this essay, then, we can take without reservations not one of the principles advanced.

Woolbert's own summary of the second article in this series is as follows: "(1) Analysis, to be complete, must reveal the speaker's purpose, the action he desires to secure, and must transfer this logically to a proposition, which, if accepted as true, is equivalent to the action sought; (2) it must reveal the action possibilities and probabilities of the hearer as individual, as member of social groups, as participant in a specific audience, and as member of the world's society; (3) it must draw from the main proposition subsidiary propositions which touch off, if accepted, dominant action tendencies peculiar to the situation, so furnishing the main heads for a brief; and (4) it must then superordinate, coordinate, and subordinate available facts according to logical coherency, i. e., by means of the standard method of briefing."

In this essay the author develops a strictly psychological approach to the subject of analysis. In general this means two things: (1) Faithful adherence to the bullet-target theory of rhetoric; and (2) the extension of analysis beyond the limits recognized in our standard tradition. With respect to the second point, we cannot help agreeing with Woolbert. But since we are not yet sure of the soundness of the bullet-target theory of rhetoric, we are not ready to agree that the extension of analysis beyond the subject of the proposition should be envisaged in the perspective which Woolbert gives it.

One of the most important phases of this psychological approach to analysis is the stress which is placed on the initial step in the speaker's preparation for his speaking. This initial step consists in choosing definitely the response (action) which the speaker proposes to secure. This is, in a sense, one of the major keys to the new system of persuasion. Undoubtedly the use of this method needs to be stressed in some kinds of argumentative speaking. But is it applicable to *all* kinds of argumentative speaking? We shall try to answer this question in the final chapter of this study.

An important feature of this essay is its exposition of the subject of briefing. Briefing, according to this exposition, is a part of the procedure of analysis. It is a device which should be taken over from the standard tradition and incorporated into the new discipline of Persuasion *in toto,* for the brief is a measure of the

rational coherence of the propositions which the speaker plans to use. But, the use of the brief must not be confined to the logical function. It should be a guide to the attitudes and sets of the audience as well as to the soundness of the speaker's logic. "A brief to be effective must have as main points such propositions as touch off—if accepted as true—highly charged tendencies in the chosen hearers. . . . Thus analysis by a brief conforms to the necessity for bringing both 'intellectual' and 'emotional' considerations under inspection and analysis." According to this essay, then, the sole adverse criticism which Woolbert can make against what our standard texts say about briefing is that "they leave the impression that the process is 'purely intellectual'." In the last essay, however, the author is not content with this attitude. He tells us there that we must divest the brief of its traditional rhetorical function because the brief is not an ideal outline for a speech. In this he agrees with Miss Yost and other critics of the standard brief. The question whether this conception of the process of briefing would require any change in the mechanics of the traditional brief, Woolbert does not consider.

The third essay in this series deals with methods rather than with principles. It does not, therefore, demand our attention at this stage of our inquiry.

A summary glance at the above review of Woolbert's teaching reveals the interesting fact that while we have criticised the author unfavorably more often than favorably, we have not often adjudged his ideas untrue. What we have been obliged to say most frequently is that Woolbert's thinking is inconclusive. This is significant as well as interesting, for it throws a revealing light on the character of Woolbert's thought in his writing. The judgment is inescapable that in a very large measure Woolbert speaks as an advocate rather than as an inquirer. The heart of his method is to take a significant hypothesis, expound and, to an extent, defend it, and then apply it uncompromisingly to the phenomena with which he deals. This method has had an important constructive place in the history of human thought, but it is a method which has for the most part only interim value. It needs usually to be followed by processes of verification which leave nothing to mere speculation and as little as possible to mere deduction. The general conclusion to this review of Woolbert must, therefore, be this: Before we can say in what respects Woolbert is right and in what respects he is wrong, we

must study the phenomena of argumentation inductively, and without relying unduly on hypothetical assumptions whose definition and validity remain in question.

MRS. GRAHAM AND LOGIC

The next critic of our standard tradition is Mrs. Gladys Murphy Graham. Her two articles[12] ignore the questions of fundamental theory discussed by Miss Yost and Mr. Woolbert, and deal with the problem of the use which is and which can be made of logic in the course of argumentation.

In the first essay Mrs. Graham tells us: (1) That at present logic has only a fragmentary and loose connection with the argumentation found in our standard texts; (2) that logic has to offer us not only a number of processes and methods which we have heretofore essentially ignored, but also a clearer insight into the processes and methods which we have long employed; (3) that our traditional brief represents a form the true logical nature of which is usually misunderstood and which hinders the utilization of the newly-recognized logical processes; and (4) that in view of these limitations of our brief we ought to give sympathetic consideration to the suggested development and utilization of the possible alternate method of argument which can be mined from Bosanquet's treatment of argument from implicative wholes.

Mrs. Graham's second essay represents a response to a challenge from her critics that she show that the Bosanquetian logic can be converted into a valuable argumentative method, and to prove that such a method would constitute something really new. In meeting this challenge Mrs. Graham shows: (1) That the Bosanquetian logic can be developed into an argumentative method: (2) that it has been frequently used by speakers in modern times; (3) that this method has the values of an effective non-contentious approach in argumentative speaking, and of highly cogent reasoning from whole situations; (4) that this method has definite and applicable logical technique; (5) that in the technical sense this procedure *does* constitute something new in argumentation; (6) that this method does not fit into our traditional briefing pattern; and (7)

[12] "Logic and Argumentation," Vol. X, No. 4, pp. 350-363; "The Natural Procedure in Argument," Vol. XI, No. v, pp. 319-337, this *Journal*.

that this last fact adds another important basis to our current dissatisfaction with the traditional brief.

Taken in its larger aspects, Mrs. Graham's case is convincing. One cannot help but feel that further research into the subject would tend to corroborate rather than disprove her claims. These two essays serve to *reveal*, however, rather than *solve* the problems which Mrs. Graham raises. The subject as a whole has considerable scope. It needs to be dealt with comprehensively. We need to discover all the elements of the relationship between logic and the discipline of argumentation. We need to explore this field of logic, fully enough to discover all that it can give us. We need to attempt the application of what we thus discover to our discipline. And we need to deal with the effects of this application on the traditional principles and methods of our subject. Mrs. Graham has already carried her studies beyond the stage of the two essays. It is to be hoped that she can respond to the call of the larger task.

OUR NEWER TEXTS

In analyzing our standard tradition in the second chapter of this study, we stopped with the year 1917. We thus permitted the inference to be drawn that there has been a definite point in time when confidence in the old argumentation began to yield to the spirit of discontent with that argumentation. There has been no such point of transition. The truth is that the spirit of discontent has always been with us in some form or degree and that the transition from the old to the new, if indeed there is to be any very new argumentation, is still in existence. It is true, however, that about the beginning of 1917 the spirit of discontent began to manifest itself in such a manner that it developed the force of a new trend in our field.

We find a definite recognition of the new trends in Professor O'Neill's revision of Laycock and Scales[14]—in many respects the most thorough of our texts. Here scope and outlook point strongly beyond the classroom. Here the brief is accorded only the logical and pedagogical functions. Here the concepts of conviction and persuasion are redefined so as to satisfy the claims of psychological monism. Here logic is introduced more fully than in most of our texts while yet it is shorn of much of its traditional austerity. And, here the material of persuasion is given serious treatment.

[14] Dated 1917.

In 1922 the Shaw text appeared. This text is essentially conservative. It addresses itself primarily to the student of debate. It waves no psychological banner. It keeps conviction and persuasion clearly apart. It is, however, new in many respects. It presents fresh treatments of several of the processes of debate and presents some of them in line with the trends revealed in our review of the Yost, Woolbert, and Graham essays. Thus, briefing is presented in the form of a dual process such as is found in O'Neill. Conviction and persuasion, while kept distinct, are redefined. And the audience receives much more consideration than it does in the usual traditional text.

In 1927 Harpers brought out the radical volume by Collins and Morris. This is the only work appearing to date whose authors have dared to go the limit in following a rhetorical theory such as is advocated in Woolbert's writings. Here the word "persuasion" is substituted for the term "argumentation." Here the audience is kept in focus throughout the rhetorical process. Here the psychological approach is consistently primary.

A year later came the Ginn book by Professor Baird. This book shows very strongly the tension between our standard tradition and the new trends. It faces openly most of the new ideas, but hesitates to accept them, the result being that the reader becomes informed concerning many of the disagreements which prevail between writers on our subject. In this book the scope and outlook are fairly broad. The brief is chiefly a logical instrument. Analysis is made to include some consideration of the audience. And conviction and persuasion are maintained as distinct in the face of the doctrine of psychological monism.

The new Winans and Utterback text[15] bravely bears the title of "Argumentation." It is new but not radically so. It recognized the value of modern psychology but it brings that psychology to bear upon the discipline instead of yielding the bases of that discipline to psychology. In its outlook this book is broadly social. It treats the brief as primarily a logical instrument. It relates argumentative analysis to the audience. It proceeds without any reference to the conviction-persuasion duality. It attempts to give the logical processes a functional-psychological slant. It contrives consistently to take the audience reasonably into account.

[15] Winans, J. A. and Utterback, W. E.: *Argumentation;* Century Company, New York, 1930.

This glance at the newer text-books shows that there are several respects in which many of us are moving away from our standard tradition. But it also shows that we are not all moving in the same direction in every particular.

CONCLUDING REMARKS

It is clear from the above review that the critics of our standard tradition have unearthed and raised more problems than they have solved. That many features of our discipline are beset with problems cannot be denied. That we can in certain respects correct and improve the traditional treatment of the discipline seems fairly apparent. But how far we ought to go in undertaking a rewriting of the discipline is by no means settled. Miss Yost and her sociology have helped us very little. Mr. Woolbert and his psychology have taught us much but solved none of the difficult problems. Is there still another and more fruitful way of attacking the subject?

A FEW QUESTIONS ABOUT BUSINESS SPEAKING*

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"BUSINESS SPEAKING" is a term that has advertising value. That is one reason why I call a course I give at Cleveland College, the college of Western Reserve University which gives courses for adults, "Public Speaking for Business and Professional People." The title probably raises in the minds of prospective students a presumption that they will get work adapted to their special needs! To add to the force of this presumption, I have for four semesters given the class as a text the nationally advertised product, "Business and Professional Speaking." I am convinced that registration is thus encouraged. The purchasers need what they think they are buying—need it sadly. Most of the general managers and engineers and salesmen and young lawyers who enter these classes need something. But what? When we get these students

*A revision of a speech given at the National Convention in Detroit, Dec. 29, 1931.

what are we to give them? Is it "private speaking"—is it a "new speaking?"

Does the fact that it pays to advertise to the "human wants" prove that the buyers should receive from us something new "to fit the demands of a commercial age?" Is the big parade of business convention addresses, conference talks, discussions of policy, oral reports, and inspirational speeches, packed with the strange forms of "definitely new types of speaking?" Does this sort of evidence, this ceaseless parade, prove that we must teach new rhetorical technique?

Certainly we can heartily agree with Professor Sandford that there should be "more research into the problems it (business speaking) presents."[1] But what research has there been? Where is the report on the needs that impel those business people who come into courses in speaking? Who has sorted out old rhetorical principles that are inapt for them? What research has supplied new logical or psychological principles to supplant the old? Where is the exhaustive, critical study of business speeches by business men?

Yes, if we fundamentalists are neglecting new essentials, let's have something newer than "Clearness," "Concreteness," "Completeness," which are offered as the "General Characteristics" of the Oral Report.[2] Something newer than the placing of the conference speaker on the floor instead of on the platform.

In 1929 I was feeling rather comfortable in my fundamentalism. For nineteen years I had been teaching public speaking to classes of business men in Cleveland, or serving as critic for the public speaking work of groups such as The Advertising Club, The Credit Men's Association, The Sherwin-Williams Company, and other business corporations. Out of this experience came the feeling that I knew fairly well what speech training business men wanted and needed. Then in 1929 "private speaking" succeeded in making itself very public. According to this publicity I had been neglecting the very thing my students yearned for and sorely needed.

It was then that I christened my night course for adults, "Public

[1] W. P. Sandford: "Some Notes on the Teaching of Business Speech;" The Quarterly Journal of Speech, 17:451, Nov. 1931.

[2] W. P. Sandford and W. H. Yeager: "Business and Professional Speaking;" N. Y., McGraw-Hill Book Co., 1929, pp. 143, 144.

Speaking for Business and Professional People" and gave them the Sandford and Yeager text. I also wrote a form to be checked by every new student when he entered the course. Through the four semesters that have followed, this form has been used without change. Since registration in the course is limited, the total number of students who received the form is eighty. I failed to get it back from four of them. The seventy-six who answered completely or in part, furnished evidence so strong that I shall continue, for the present, to feel comfortable in my fundamentalism. But I am not at all offering these results as conclusive evidence; rather, as encouragement to further investigation.

The chief purposes of this form that has been checked by these seventy-six students are to learn, before there is any discussion of the problems of the speaker or of the content, objectives and methods of the work:

I. In what kind of speaking situations, if any, the students have been engaged.
II. The kinds of speaking situations in which they wish practice, with indication of the order of preference.
III. What they consider to be their chief difficulties.
IV. Whether or not they wish to confine their speaking entirely to subject matter and situations in which they find themselves involved in their business or profession.

The question relative to the speaking experience of the student prior to entering the class (Item I) was stated as follows: "In which of the following speaking situations do you find yourself?" Fifteen situations were then listed. Several of them proved to be negligible in the experience of the students; for example, the presentation in speech form of technical written reports; the reading of technical written reports; courtesy speeches; after-dinner speeches. The conditions under which most of the speaking was being done and the numbers of students having experience in each of these significant situations were as follows:

1. Speaking before small groups 60
2. Impromptu participation in group discussion 54
3. Private personal conference 44
4. Leader of group discussion 35
5. Speeches to create enthusiasm (promote sales, stir up loyalty, etc.) 35

Only eight of the eighty members of these classes were doing no public speaking of any kind. Of the remaining seventy-two, there were twenty-two whose speaking was not confined entirely to the business in which they were engaged.

Using the same fifteen speech situations listed in Item I, the students were asked (Item II) to indicate those in which they wished practice, numbering them so as to show the order of preference. One of the situations was "private speaking" or the "private personal conference"; all others involved the audience-speaker relationship. Some students did not answer this question or used check marks instead of numbers. The answers susceptible of tabulation were as follows:

First choice:	private personal conference	4
	all other situations	51
Second choice:	private personal conference	6
	all other situations	49
Third choice:	private personal conference	5
	all other situations	50

The situation rating highest in the number of first choices was that of "speaking before small groups." Seventeen especially preferred training in this audience-speaker relationship.

The returns of Item III give us some data that throw light on the low rating of "private speaking" as a type in which training was desired. This question listed thirteen sources of trouble in speaking, and asked for a check of those which the prospective students considered were their chief difficulties. The following is a tabulation of the most significant difficulties and the number of students checking them:

Nervousness	57
Finding language in which to express ideas	44
Being interesting in ideas and language	40
Being persuasive	36
Being clear	33
Organizing the material for a speech	32

The answers to Item IV showed that in the work on which they were about to begin in the course, there were nine who wished not to speak at all on subjects drawn from the field of their business or professional activities.

The occupational groupings of the men and women who an-

swered these questions are significant. The occupations help us to interpret these figures as they bear on the nature of the speaking problems of the business and professional man or woman, and especially the question of the importance of training in "private speaking." The occupational groups represented were as follows:

Clerical	4
Social and governmental work	8
Managerial	16
Sales	22
Professional	26

Obviously private speaking constitutes a large part of the activity of the second largest group, those engaged in sales work. A very necessary skill needed by the sixteen who held managerial positions is skill in private personal conference. In the course of their daily work, the other thirty-eight also must have been doing a great deal of private speaking. Yet only one in ten expressed a first, or a second or a third, or any other choice, for training for the private personal conference. They knew what they wanted, or thought they did.

The chief change of mind, as the work progressed, was that they actually wanted almost no practice in the private personal conference. After they had filled out these questionnaires, I put the students to work with complete liberty to choose, each time they spoke, the kind of situation they would set up for themselves. For each meeting subjects and situations were listed from which the students might make choice if they wished, but they were often reminded that they had expressed preferences for practice in certain kinds of speaking, and they were urged to plan speaking that would supply the sort of experience for which they felt most urgent need. Under this condition of continuous and free option only one student once in the four semesters, asked to use the private conference situation.

This attitude, I believe, has a sound basis in the problems that confront business and professional people in their life situations. For nineteen years the burden of the refrain with which business people have come to me for help has been, "Why am I scared to death when I stand up to speak before a group of people? I could sit down and talk to any one of them in my office in composure and confidence. When I am asked to speak to an audience I am paralyzed

physically and mentally. How can I get over it?"[3] The desire almost universally uppermost in the minds of business and professional people I had thought was the ambition to be able to think on their feet while addressing an audience. The figures I have given show at least tentatively that this impression is well grounded in fact. I appreciate fully that the entire group is too small to furnish an adequate statistical basis for generalization. However, in the absence of research showing evidence to the contrary, I must continue in my belief that I have not been misdirecting my teaching efforts.

But these figures are not the only evidence produced by this group of business and professional people. It should be illuminating to have them state why they continuously chose practice in the audience-speaker situation, rather than the private conference. Recently I sent letters to those students who had checked "private personal conference" as a speech situation in which they wished practice, asking why they did not plan for themselves speaking of this sort while in the class. One student, the Credit Manager of the American Stove Company in Cleveland said,

> "I did check private personal conference on the questionnaire. However, after getting into the work I found that practice along this line is not as essential as being able to get up before an audience and talk. We have practice in private personal conferences every day in meeting people and in conversation. A speaker who is able to get up before an audience should be able to conduct a private personal conference most effectively."[4]

Another, General Manager of Sales, Osborn Co., Cleveland:

> "Having been engaged for twenty years in constant use of the private personal conference, it is a mystery to me why one should need practice or desire technique in this phase of speaking. A private conference is merely conversation. . . . A broad vocabulary helps in ease of expression. . . . One must, of course, be resourceful."[5]

This was the tenor of all the replies. "Ah!" says the specialist in training for private conference, "these are people who have had

[3] Almost identical with this attitude is that which Dale Carnegie says has been expressed to him by several thousand students. See his "Public Speaking and Influencing Men in Business;" N. Y., W. W. Norton & Co., 1926, p. 3.

[4] A. G. Prechtl: Letter, Dec. 16, 1931.

[5] J. T. Hagan: Letter, December 15, 1931.

twenty years of experience in private conference. It may be high time now for them to have training in public speaking. Before they began their business careers, however, they should as undergraduates have had training for their very extensive experience in private conference."

I would be more impressed by this reasoning if I had not been so often confronted in private conference by most persuasive students who had "flunked" in public speaking and wished by private conference to prove themselves better men than I had judged them to be!

Clearly, the task that gives men real trouble in their business and professional careers, as well as in college, is that of "thinking on their feet" when addressing a group and giving effective expression of their thinking to the group. It is logical, then, that we should do our best to prepare the college student to take this hurdle when he goes into business or a profession. Any such skill that we may develop will help him to success also in his conversation, even that of the private conference. Until substantial evidence to the contrary is produced, I shall, then, continue to think that, without devoting time to private conference, I am doing as much as I can to develop clearness of thinking, skill in handling evidence, tactfulness and resourcefulness, and confident command of the speaker's resources of expression.

And now, what of this alleged newness of business speaking? Curiosity regarding this allegation led me recently to address an inquiry to a number of business and professional people with whom I had been associated as teacher or critic. My question was, "Is there such a thing as a type of speaking done by and for the business man, a type different in essentials from other forms of speaking? If so, what differences are there in fundamental principles, purposes, or methods?" The following quotations are fairly representative of the opinions expressed in the replies:

> "Apparently yes. One has only to listen to the 'business talks' which come in over the radio from luncheons, etc., to realize that the formless, rambling and tiresome speech is so customary as to constitute a type."[6]
>
> "In an effort to make my reply to your recent inquiry of some practical value, I will outline the speech opportunities or demands, which fall to the lot of my associates and

[6] Beulah A. Bell, Dahlia Specialist: Letter December 14, 1931.

myself, engaged in the sales and engineering of electrical apparatus. Our practice would differ little from that of similar organizations.

"Once each month an important business executive selected from within or without our organization, is called in to address us on a subject of his selection. These have varied from a discussion of business methods to Russia's Five-Year Plan.

"Once each month an office forum having a different chairman at each meeting selects two members within the group to give five to thirty minute addresses on prescribed subjects which are followed by an open discussion by all.

"Occasionally, members are requested to address associated or affiliated business organizations, trade associations, schools, etc., on technical subjects.

"Your first question: There is a different type of speaking done by and for business men. The difference lies in the business men and their speech, per se, and not in the requirements which the speech situation demands. Business men's speeches are almost universally of poor quality, because they violate or, more usually I believe, are ignorant of every sound principle of speech, preparation and delivery.

"1. They read entire speeches. Their ostensible excuse for this is a desire for accuracy and a plea that they are not public speakers, but business men. Their actual reason is lack of training and unwillingness to devote sufficient time to preparation. Many even read poorly.

"2. They violate thought and speech organization and are consequently rambling and incongruous.

"3. They often lack interest and fail in attention because of delivery and poor speech treatment.

"The purposes are, Heaven knows, to inform, interest, stimulate, convince or actuate in varying degrees and combinations.

"The methods, I feel again, are only a sane and broad application of the fundamental methods necessary to meet the specific occasion. In business meetings there has existed a feeling of resentment toward grand manner, bombastic style, etc., but why confine the criticism to business meetings? We have certainly suffered it elsewhere. It seems only a poor study of the audience and the occasion.

"If the classification embodies a conference between salesman and customer or such situation, I believe the subject would

naturally fall under Sales Psychology; the elements of speech still being present and applicable as the occasion dictated."[7]

"I must admit that some of the talks or speeches are atrocious in the matter of technique, and many times in material. The most glaring fault perhaps is lack of thorough preparation. However, in the type of speech or in the essentials there is no distinctive type in business addresses as compared with political or general speeches such as those given at Rotary meetings."[8]

"My initial reaction to the first question of your inquiry of December 14 was, certainly there is a difference between the type of speaking to be cultivated for business usage and for other usages. Incidentally, several others whom I asked were of the same opinion.

"However, upon further consideration I have not been able to find a single fundamental principle which does not hold equally as true in all usages as in business usage. For example, take adaptation to the audience. Is there an instance in any type of speech where adaptation is not a prime factor?

"Perhaps we think the speech of the business man should always be sharp, snappy and to the point. But should it? Does it not depend entirely upon the personality of the speaker? Surely every type of delivery may be found among various business men, and various degrees of success in every type."[9]

The testimony was all to the same effect:—business speaking constitutes no new distinctive type. Reasons for their opinions were given by nearly all the witnesses. Their analysis of business speaking led them unanimously to criticize it, primarily, for its lack of definite purpose and of organization. "The formless, rambling speech is so customary as to constitute a type." Certainly, to none of us, no matter how long we have been teaching, is this a new characteristic, nor does it suggest anything unfamiliar as to objectives and methods. There is, in fact, considerable familiarity with evidence tending to show that the rhetorical principles involved were fairly familiar to various important Athenian and Roman rhetoricians and orators.

[7] E. F. Taggert, Sales Engineer, The General Electric Co.: Letter December 16, 1931.

[8] J. T. Hagan. See footnote 5.

[9] John Pennington, Sales Engineer, the Johns-Manville Corporation; letter December 17, 1931.

One exponent of this "new speaking" sums it up in the following terms used to suggest the discussion and illustration of the subject: "the speaker of the conference room must be orderly, relevant, purposive, brief, informed, logical, tactful, and sincere."[10]

Of course "business speaking" is not new in its espousal of these fundamental principles. Certainly also, the painful frequency with which speakers both in and out of the chambers of business conference, violate these principles, cannot be charged to ignorance on the part of teachers of public speaking that they exist or failure to concentrate effort upon them in their teaching.

Fundamental principles, however, are not the only factors that determine the content and the English style of speeches. The lawyers' arguments, the ministers' sermons, the politicians' harangues vary as widely as do the personalities of the speakers and the settings of the speeches. But perhaps the training and the taste of the business man cause him to tolerate only "business speaking."

How often we are told that emotional speaking will not "go" among business men! Business men are hard headed, their time is worth money, lots of it (or used to be before they had to turn to economist and what-not in the effort to find "a way out"). They want it told to them in speech that is "short, snappy, to the point." If this is true, it does make business speaking a distinctive type. I do not believe it. I do not believe that business speakers have travelled farther from antebellum oratory than have the rest of the speech making world. Of course when business executives are in session to settle an important issue of company policy, they doubtless generally would like if they got only cold facts and prediction based on cold logic—a type of speaking old enough, in all conscience, even if not frequently enough heard to satisfy us teachers of speech making. But when these same executives want to boost sales, woo the public, or stir up employee loyalty they turn loose a Charley Schwab. When they are at ease and bask in the glow of "service", eloquence may go the limit. And this is business speaking, no doubt about it. There it is, right in the midst of Sandford and Yeager's extensive collection of "Business Speeches by Business Men." It is also evangelism run riot, patriotism out-

[10] R. C. Borden and A. C. Busse: *The New Public Speaking;* Harper and Brothers, N. Y., 1930, p. VII.

fourthing the Fourth of July, pleading as stirring as that of any criminal lawyer facing the jury. The hard-headed, energetic, hurried business man—how often he becomes Orator par excellence (capital O)! The captains of industry and finance sitting in the audience—impervious to the emotional and the flamboyant? Perhaps less so than in 1860. Less so in 1931 than the rest of us? I doubt it.

But perhaps Professors Sandford and Yeager and Borden and Busse are not to be trusted. Perhaps "the contact of these teacher-authors with public speaking has been largely academic." Fortunately we have a discussion of theory, a presentation of working methods, and a selection of examples from the pen of a business man who confesses that he is a successful speaker, apparently confesses to being a great orator. I refer you to "Making the Business Speech Effective" by Harry Collins Spillman, Education Director of the Remington Typewriter Company.[11]

In his preface Mr. Spillman informs us that "The New York Public Library today contains, so far as its indices reveal, not a single volume on oratory or public speaking written by a man of any considerable platform reputation. . . . . The public speaking textbooks in vogue today have been written by instructors of English, elocution, and reading in our colleges and universities, supplemented by a few more practical texts prepared by teachers whose contacts have been with extempore speaking classes organized for business men and most generally conducted in the evening courses of the Y. M. C. A. The contact of these teacher-authors with public speaking has been largely academic. Among them are certainly no great orators, while the majority of them would make no claim to successful careers as public speakers."[12]

But Mr. Spillman has delivered over 1,000 addresses throughout the United States and Canada, before chambers of commerce, Rotary Clubs, ad clubs, national trade and sales organizations, merchants bureau, etc., etc. And so, Mr. Spillman finds laid upon himself a grave obligation to do for the great task of speech-making what no other competent person has ever done.

Part I of his book deals with: speech preparation—purposeful

[11] Published by the Gregg Publishing Co., N. Y., 1924.
[12] Ibid., pp. ix, x.

reading, straight thinking, writing the manuscript; speech analysis —purpose, setting, plan, outline; speech parts—exordium, body, peroration; speech content—language, metaphor, alliteration, poems, quotations; speech qualities—clearness, force, interestingness, persuasiveness; speech delivery—audience contact, eye as a factor in delivery, voice; the use of gestures.

In this discussion the author shows himself by no means ignorant of the factors of interestingness, especially the familiar and the specific. Here they are, all our old friends: Purpose. Outline. Clearness. Persuasiveness. And More. Through the hundred and more pages parade these Ancients and Honorables in a rich variety of specific forms. From Demosthenes to Arthur Brisbane. From Cicero to Dr. Fosdick. From Quintilian to Elbert Hubbard. Here are St. Paul, Webster, Phillips, Beecher, Chamberlain, Bryan, Balfour, Beveridge, Charley Schwab. Here are the Sermon on the Mount, the Reply to Hayne, the Gettysburg Speech. Business men, and some others, can read these pages with profit. Possibly also, the first two chapters of this Part I. Chapter one is on "How the Author Happened to Make a Thousand Speeches." The second, "The Growing Importance of Public Speaking."

There follows Part II, which consists of analyses and outlines of speech material, as treated by the author, and the text of six of the author's speeches.

There is much that is of real human interest in the author's discussion of the task of making the business speech effective. His statement of how he planned the speeches that are included in the volume and his admission of their great effectiveness should illuminate our conception of what the business man finds effective. Near the beginning of his volume he says, "The content and character of the (speech) message must be greatly modified to suit the needs of today as compared with the public discourse of a generation or so ago. The change has come with a general speeding up in our habits of living that leaves no place in our social or business order for the rather ornate or stereotyped platform utterance so popular fifty years ago."[13]

There is truth in this statement. For the extent to which this is true, whatever it may be, I am sure we are all grateful, even we

[13] Ibid, p. 11.

teachers who bear the brand of the "academic." Yet, when business men tell us that this is what they want, they so often do it in a manner that seems to upbraid us for making it hard for them to have their longings satisfied.

What this statement by Mr. Spillman means to him can best be interpreted in the light of his subsequent discussion. The revelation we get in Chapter 10 confirms our worst suspicions—there are business men whose taste is for the ornate and the stereotyped.

In this chapter Mr. Spillman gives us evidence in the form of the text of one of his speeches, together with a discussion of how he planned and outlined the speech. Evidence is amply supplied to support his testimony that it was a most successful speech. It is called "Under the Red Seal." This address was delivered at the annual convention banquet (date not given) of the United States and Canadian Managers of the Remington Typewriter Company, New York City. Assuredly, the time and the place were auspicious for the delivery of a business speech by a business man to business men.

In his discussion of "The Speech Plan" Mr. Spillman says, in part,

> "In the first place, such a speech as has been forecast in the preceding paragraph was to have the characteristic of a 'shop talk'; that is to say, it must be intimately personal to the Remington organization. It therefore could hardly have been prepared by anyone unfamiliar with typewriting history, especially the history of Remington. In that respect I was well prepared by the very fact of past experience. For more than a dozen years I had been in close contact with company policy and company personnel, including home office officials. . . .
>
> "The co-ordination of the speech purpose with the speech plan is manifested in the subject selected. The Red Seal has been for thirty years the Remington trade mark—a trade mark that has not only followed the American flag but even the missionary to the very timber line of civilization. . . .
>
> "It is worth while to note the inspirational possibilities of this subject. Most political orators would be speechless, or at least pretty well tongue-tied, if they could make no reference to 'Old Glory.' The American flag is in the background of the choicest and most appealing word pictures of all of their subject matter. Why not, then, make the Red Seal the Remington flag and get my audience on the march in the first paragraph? Just

here an effective flag story written around Picket's advance at the Battle of *Shiloh* (italics, mine) presented itself. I had used it once before and had mentally card-indexed it and filed it away against a needful hour. As I re-created the illustration, there could be no doubt of its appropriateness and effectiveness, so I resolved at once to use it both for purposes of introduction and peroration. In analyzing, as I have often done, the somewhat sustained reaction to this speech, I have decided its success was due principally to the appeal of its subject and its treatment in the introduction. Of one thing I am certain—I have never made an address where I got off better from the first tee, and where every stroke through fairway and on the putting greens was a carry-over of confidence inspired by a successful first drive.

"After getting my audience fully mobilized, so to speak, I would discuss the Red Seal—this Remington flag—from four angles, and I would treat them in the order of their inspirational possibilities. I would say: (a) It was an *ancient* flag, which would afford opportunity for historical review; (b) I would say it was a *far-flung* flag, which would allow me to develop the world-wide geographical phase of Remington distribution; (c) I would say it was a *heroic* flag, here seeking a chance to touch upon some of the difficulties that had for a time hindered our forward march; (d) finally I would say it was a *lovable* flag. Certainly this ultimate tribute to the flag would afford just the contact I needed for dealing with the personalities of our organization, and move me along to my climax. Then briefly recapitulating by four graduated waves of the Red Seal, I would be back to my Gettysburg introduction, which would also be my close."[14]

It is interesting to note the skill with which the writer then proceeded to execute his plan for fully mobilizing his audience for the march through to the last graduated wave of the Red Seal in the climacteric repetition of the Gettysburg introduction. I quote here in evidence inly a part of this climax:

"I am not asking you tonight merely do you wear the Remington flag? but I am asking you where you wear it? Is it merely an outward symbol of enthusiasm you do not feel and a loyalty you do not possess, or does the Red Seal flutter underneath your coat on the left side? . . . .

[14] Ibid., pp. 122 ff.

"As inefficient as the mill-run of sales managers and business assistants are said to be, it is much easier to pick, for instance, a salesman or a manager who is thoroughly competent, technically speaking, than it is to choose one who will be thoroughly loyal in the dark. . . . . Second only to one's devotion to God and country should be his loyalty to that man or firm on whose payroll his name has been written. 'Whose bread I eat, his song I sing,' should be proclaimed with lusty voice by every employee who would make his labor worthy of his hire.

"None of us is perfect. Each of us has made mistakes. The most important service we have to render to our company is the service of intellectual loyalty. As a sequel to this convention it seems to me it would be a fine thing if we could make this banquet the hour of our confessional; an hour of self-searching; an hour of revival of faith in and loyalty to our flag. If anywhere in the past there was a discordant word, a destructive word, a disloyal word, tonight is the night to drop a tear upon that word and blot it out forever. A new day has dawned for our flag and our company; a new general is at headquarters; fresh commands have come up from the rear; the battle-cry has been sounded and we are marching into the enemy's country. Across No Man's Land, fluttering from the flag staff, I see the beautiful colors of the Red Seal—

It is an ancient flag!
It is a far-flung flag!!
It is a heroic flag!!!
It is a lovable flag!!!!

"Remington men, standard bearers that you are, may you fly to the defense of those colors! May you pay no harken and no heed to the stampeding army! If there be those in the distance worthy of the march and worthy of the goal, may they hear the Remington men of America as they make answer in Slocum's words at Gettysburg—*Let the Regiment come forward to the flag!*"[15]

One charge against "Billy" Sunday made by his critics is that his evangelism is a business. If this is so, I presume we must also classify "Billy" Sunday's style as one that falls within the category called "business speeches." But, "Billy" Sunday's style is one thing

[15] Ibid., pp. 144 ff.

today and another tomorrow. He is "all things to all men," including a raging actor in his tents where are laid the saw-dust trails, a cool analyst in the presence of an audience of the critical and educated. What he would be in the presence of the managers of the Remington Typewriter Company I can only guess, but I suspect he would be at least as shrewd a psychologist as was Mr. Spillman!

Fruitful material for a very different sort of investigation is illustrated by two speeches made by Owen D. Young, who needs no testimony to his greatness. One of them, "Farm Electrification in New York State," was delivered April 6, 1925, and is found on page 27 in the Sandford and Yeager compilation; the other, "Examinations in the University of Life," was given August 14, 1931, as the commencement address at St. Lawrence University.[16] In the first of these speeches, Mr. Young addressed himself, under the auspices of The Empire State Gas & Electric Association, to representatives of farm, university, and electric public utility organizations. Plainly, this was a business speech in every sense of the word even though some of the audience were from university cloisters. The subject matter was that of a business problem, and it was presented by a business man. If the speech entitled "Examinations in the University of Life" is to be called a business speech, it is only because it was delivered by a business man. The theme, the audience and the situation, all would place it in one of the familiar categories of the "speeches for special occasions." Yet, anybody who will read these two speeches will be unable, I submit, to find anything in the planing of the speeches, and the method and style of development, to differentiate them. The only way in which these speeches differ, aside from subject matter, is that Mr. Young in the first speech asks and then proceeds to answer four questions, while in the second he asks and makes answer to five questions.

Both of these speeches by Mr. Young are good speeches, in my judgment. I suspect that most of us will agree that Mr. Young has put into practice, with great success, principles of speech-making which are fundamental and which we are trying day in and day out to make effective in the speech-making ideals and methods observed by our students, whether they be undergraduates or adult business people. In so far as we succeed in this effort, and in the effort to develop poise, tact, and expressiveness we certainly are preparing our

[16] Educational Record, Vol. III, No. 4, Oct. 19, 1931, pp. 408 ff.

students for successful business speaking. We are so preparing them even though we do not make business speaking a special course or resort to the device of squeezing it into a course in speeches for special occasions. To name a course "Business Speaking" and to give practice in private conference work, may sometimes lure students into speech work who would otherwise avoid the subject. If it does, these students will probably get something that will do them good, and they ought not to have missed it; but if they are led to think they are being introduced to a new type of speaking I fear the joke is on them. The internal evidence of all the documents on the subject indicates that they get the good old fundamentals, whatever the labels used.

When I recently addressed to former adult students of mine the inquiry relative to business speaking on which I have already commented, I sent a copy of the inquiry to the Hon. Newton D. Baker, who is a trustee of Western Reserve University. His reply dated December 17 is well worth quoting here. In all modesty, I think that we teachers of public speaking may feel that we have had a worthy part in *"the processes of education"* to which Mr. Baker alludes. It would be interesting to hear any voice of dissent from this statement made by Mr. Baker:

> "I am satisfied that there is a new public speaking, or at least I am satisfied that what now seems to be effective public speaking differs radically from that which in my boyhood was deemed effective. Audiences nowadays demand, and public speakers supply, a degree of restraint, simplicity, candor, and clarity which, when I was a boy, was not expected. Public speaking in my boyhood was, to use the Shakespearean phrase, robustious, florid, and pretentious and I am quite clear that almost any of the orators who in my boyhood used to make the hair on our village heads stand on end would now be laughed at.
>
> "I shall not take your time to express a lengthy opinion as to why this change has come about, but in general I think taste is improving among us along all lines and I rejoice to think the processes of education are at last bearing fruit by making us more reasonable without making us less emotional."

NEW SETTINGS FOR OLD STORIES*

CLOYDE DUVAL DALZELL
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"ONCE upon a time . . . ."—so the old stories of yesterday began, and so the stories of today begin; but the settings and backgrounds of the stories of the past were vastly different from those that the stories of all times find themselves against today. From the broad halls of barons and the byways of highwaymen, the settings have changed to the broadcasting stations, to the studios of Hollywood, to the puppet theatres of the world, to the countless children's theatres of the continent, England, and this country, to the operating stages of a town hall of New York or Yorktown, to the verse choir groups of England, Scotland, and America, and above all to the too few creative dramatic centers of urban or university communities.

It is of these new settings for the old stories that I shall speak first. Most important in scope of setting is the broadcasting station. Certainly the child of today is heir to a rich heritage in the stories of all ages that come to him by way of the radio. During the past year the National Broadcasting Company broadcast a series of fairy tales whereby all children through that magician of the art of advertising might tune in and follow between advertisements of White King Soap or perhaps other not-so-royal ads, the adventures of "Ali Baba and the Forty Thieves" even as their more incredulous parents read in their evening paper of the adventures of the racketeers of today. The boys of Harlem could hear by radio of a small Dutch town named Haarlem and "The Boy Hero of Haarlem." The tiny Tom, Dick, and Harry of Tulsa, Detroit, and Harrisburg might hear for perhaps the first time of "Tom Thumb and His Adventures," or "Why the Chimes Rang," and even "Puss in Boots," with its cat that talked in those never-to-be-recaptured days of "once upon a time" before bedtime stories came over the air. Science and story tellers are perhaps the only two media that prove that real magic is possible in a machine as well as a moyen age.

*Paper read in the Story-Telling Section of the Convention of the National Association of Teachers of Speech, Detroit, December, 1931.

The children of this country, whether they are from the Back Bay or the Broadway neighborhoods of the East, or from Chicago or California of the West, find on the film and in the talkies settings and dialogue that the fable or the "Twice Told Tale" never dreamed of, and so we have the cinema calling countless children to see and hear Mark's (Immortal) Twain "Tom Sawyer" and "Huckleberry Finn." The Percys, and young Ikes as well, pay tribute to "Penrod and Sam" and make it possible for the barons of the box office to film in the future, favorite, if not classic, stories that range from "Peck's Bad Boy" to "Mrs. Wiggs of the Cabbage Patch." It is of interest to know that, as the young princes and princesses of the stories of the past had their court attendants, so the child actor as he works in his modern picture setting making pictures for other children has his tutor or teacher today, and that no king-to-be of a story of yesterday was ever watched or protected more carefully.

Today we have special children's matinees; tomorrow we shall have special children's cinema houses where the box-office returns will be only one of many deciding factors as to whether we shall dare to show nothing but children's stories; and so out of the Hollywood of tomorrow will come dragons and dream tales, magicians and all magic.

Gounod's "The March of the Marionette" serves as the ideal overture for the next and perhaps most popular modern setting for the old stories—the puppet theatre. When Punch and Judy first began their run, who could have prophesied that their branch of the family tree would one day win the heart of a critical Gordon Craig and the hand of many another connoisseur. Gordon Craig goes so far as to prophesy "When the frame-work of a film-machine is one day found by curiosity-hunters in the ruins of a cellar and marvelled over, the marionettes will still be alive and kicking." It seems to me that, while the movie-makers spoken of in the second setting will kick against Mr. Craig's statement, yet they will still be able to appreciate his knowedge of the most important part of Hollywood architecture. When the story teller of today asks in a puzzled way: "What stories are best suited to puppet playing?" the answer is: "Any old story, be it Chaucerian, historical or Shakespearian," for the "Wyf of Bathe" or "Caesar Julius" or the fairies of a "Mid-Summer Night's Dream" all have a scintillating and satirical way of histrionically making story history.

From the puppet theatres, with their stories that hang by a magic thread from the puppeteers' fingers to the children's theatres, whose posters announce a new dramatization of such and such an old story, is but the turning of another page in the catalogue of new settings. "Do children care for stories staged as well as for stories told?" ask the adults who go because the children should be taken, and then if not satisfied ask the children, who are reconciled to the curse of queer questions from senile adults. It is not enough for the child or adult to have read "Treasure Island" when he or she might have had a part in "Treasure Island." It is not enough to have read and re-read or to have told and retold "Aucassin and Nicolette" when he or he, or he and she, might have acted in it or served as audience for it. No adult critic or adolescent child knows to the highest and deepest extent the words and wisdom of Carroll as given to and celebrated by his century that is and the centuries to come, in "Alice." They must see her on the stage and then they truly see her in "Wonderland." Go with her to court in person, via the stage, and pray for her to come again and again to court in shadow, via the cinema. "Old King Cole" is just as amusing and kingly against a quivering theatrical back drop as young King Carol is against a shaking Roumanian throne back drop, for neither his age nor his tale is weakened by modern makeup and modern mummers.

Old stories have a modern way of straying from the stringed setting of the puppet stage and the spoken setting of the dramatized tale to the musical setting of the opera and ballet, based on and woven about their magic themes. And so, we have children in New York's Town Hall (and would that we had them in many other town halls), seasoned, but never satiated opera goers, holders of standing room, if not of boxes. We see them standing on their tiptoes and rising out of their seats with their fingers reaching upward as if they would catch the enthralling fairy notes of Massenet's "Cinderella" or Humperdinck's "Hansel and Gretel," who have come out from their Grimm background into the beauty of an opera for and about children. Ravel has given to the story-telling world his "Mother Goose Suite," as well as to all children in any of their seven ages, "The Child of the Enchantments." Bartok has remembered and enriched "The Prince Carved of Wood." Debussy has built a frame of fragile beauty around "A Box of Toys." Tschaikovsky has given a setting richer than that of any a Geddes

has conceived for a Prince of Denmark, to "The Sleeping Beauty of Fairy World." Rimsky-Korsakov has snatched "The Snow Maiden" from the cold of past centuries and given her a setting of music to melt the hearts of her hearing-seeing audience even as she, herself, melted away under the gaze of their reading and the sound of their telling.

Of far past tales in settings of fairy-spun music there is only a beginning, but of old story poems in new verse choir settings there is no end, for the children's verse choir provides a setting that is unparalleled in simple and yet profound beauty. When the story teller of today asks in a wistful way: "What poems are best suited for verse choir settings?", once against the answer is: "Any old poem, be it a ballad bold or a sonnet sad." What is needed in the way of a setting within this new setting? Just a group of children, a group of benches—behold beauty grouped! Here is a setting that permits its actors to go a-trouping with the fairies themselves "up the airy mountain, down the rushy glen." Is it a sea setting that your verse choir calls for, then give "The Owl and the Pussy Cat Went to Sea In a Beautiful Pea-green Boat." No need of a stage such as on the "Ile de France" for here is a stage with a magic transportable setting, adaptable at a moment's notice to the high hills or high seas. Here is a setting which permits you to hear of a "Robin Hood" such as you have never heard or seen, in story form, as played on the stage or as sung in opera. For here is a "Robin Hood" whom you can meet heart to heart and ear to ear, and while it may be a bit trying to meet him ear to ear, yet whatever stress or strain is heard in accents strong or studied, there is to be heard genuine appreciation of rhythm, of rhyme.

The verse choir setting demands no upstage stage manager and his crew, no properties to be misplaced here or there, no practical doors that prove themselves unpractical when pushed the wrong way by a pristine princess about to make an entrance. It is a setting which calls for those elements already mentioned plus a conductor and his or her magic wand; and I for one would use the wand first of all upon the conductor and thereby bring the verse choir with its "sayers" and players of its poems into a closer contact with its audience. If you are among the story tellers, and I know that you aren't, who wish for return of the moral, somewhere in the story realm, then I say unto you, here is your setting:

"You have never heard a moral
Preached in all its might
Until you have a verse choir
Voice it to you right."

And I say unto all the small children in big or small verse choirs, after the manner of Amy Lowell in her "Prime":

"Speak, speak, verse choirs,
Say great poems for our ears to catch
And our souls to try to match."

In drawing the curtains on the first half of old stories in new settings, I bring to the center of the set, creative dramatics as the most colorful, the most joyous, the most spontaneous of all settings. Given a story, granted a group of children with even a stray adult, and the gods themselves give a hand. Here is a setting, as all who have worked and romped in it know, that offers the rarest returns on even the most meager of moth-torn tales. Your educator, your parent, your psychologist, may want to read into creative dramatics many things important to them, but to the children and to the adults, who together, or who as creators and as critics, are actually experiencing the combining of the art of raconteur with the art of regisseur, nothing really matters but the story as performed by its very own dramatic creators.

From the old half-remembered, half-forgotten stories once told to the child, but perhaps never told by the child himself, come manuscripts now painfully printed, now tipsily typed, that hold on their few sides (and "sides" they are, for in creative dramatics the dramatists, who write, and the doers, who perform, use professional terms) new slants by new citizens on old stories out of ageless centuries.

In creative dramatics no one is afraid to interpret Shakespeare, for even his "Prince of Denmark" offers the child just another chance *to see* or *not to see*. In creative dramatics no mystery surrounds a Greek myth. It is a simple thing for creative dramatists to make a theatrical tale from a "Tanglewood" one. Chaucer acts as well as Chaplin or Coogan, and that's a high standard to reach. "Puss in Boots," if animated, will dramatize as well as "Mickey Mouse"; George Washington did dramatic things other than just chopping; "My Man Friday and R. C." are just as strong dramatic

material when retold and acted in creative dramatics on any hour, on any Monday, as when given at a set time and in a stilted way at a Friday's Assembly.

To those who care for the theatre and its tales, a season's run of old stories in a setting of creative dramatics is something comparable to remembering your stock in the days of Daly or your Mrs. Macbeth in the days when she wore the starry robe cut from Terry-cloth. For it is a run heightened by magnetic rapport between the child creator and his audience, be they just you or me.

Thus, and there, ends the first half of new settings for old stories, and here and now begins the second half—"New Tales in New Bindings, or a Review Jazzia of Books in Their 1931 Jackets." First for honorable mention and most rightly so, for it is an animal tale and so comes under "A", comes "The Cat Who Went to Heaven"—and may he find an "A-1" heaven! Here is a book which achieved for its chief actor, heaven, and for Elizabeth Coatsworth, who conceived this cat, the John Newbery Medal. It begins as only a book which doubled its honors should begin, with "Once upon a time far away in Japan," and this far-away Japan is a Japan not interested in battling for Manchuria, but in achieving an immortal painting of the death of Buddha to hang in one of its temples; and while you may not wish a print of the death of Buddha to place even in the bathroom, yet you will not go amiss if you put a copy of "The Cat Who Went to Heaven" high on your best book shelf. For this is the cat, "Good Fortune," and this is the painting which brings about a miracle, and this is the story which should never be read and certainly never reviewed until the spirit itself is renewed, for as told on its final page:

> "This is too great a mystery
> For me to comprehend
> The mercy of Buddha
> Has no end:
> This is too beautiful a thing
> To understand."

From "The Cat Who Went to Heaven" to all the dragons which came into print this year, in "The Book of Dragons," by O. M. Fuller, requires just a divine and not necessarily devout faith in magic today. If you have it and keep the faith you may walk and talk with Greek, German, Serbian, and Chinese dragons.

for here they are all found, and many more. They swish their insidious tails across the pages and the reader has for the first time a sense of swishful satisfaction that dragons do exist.

That the Chinese sympathizers may not bemoan the fact that it was a Japanese tale that was bemedalled, I shall give most honorable mention to the story of "The Dragon Princess" because it is Chinese and because it also opens in the way every story should open—"In the sea of Dungting there is a hill and in that hill there is a hole and this hole is so deep that it has no bottom—." But of the Chinese characters of "The Dragon Princess" and her emperor father I shall tell you nothing, for I do not comprehend Chinese characters. However, in Christian charity, I make mention of a castle as well as of a sea and then to whet your Christian appetites, which are above sensuous desires, I drop word of thousands and millions of jewels and then of an occasional dragon and of one among them who was over a thousand years old. He could turn himself into a human being, which seems to me to be a very wasteful turn, for who ever heard of "A Book of Human Beings"? Such a book might just as well go out of print before ever coming into print. No more about the Chinese "Dragon Princess," but if you want to have faith in things green other than pastures, don't skip "The Green Dragon"; he is found on page fifteen and so on to page forty-eight, which means that in this picture "Book of Dragons" his is a "Paramount Picture"!

You will remember that in the very beginning of the Chinese dragon story there was a hole, but it wasn't a titled hole, and "The Hole in the Wall" is, for that is the name of our next book—a book in which anything can happen, even soup as a matter of course. And while the soup is savory, yet it cannot approach—

> "Beautiful Soup, so rich and green,
> Waiting in a hot tureen!
> . . . . . .
> Soup of the evening, beautiful Soup!
> Soup of the evening, beautiful Soup!
> Beaut-ootiful Soo-oop!
> Beaut-ootiful Soo-oop!

The super-soup told of above, you will remember, was in

"Alice," but "Alice" had no painter. When you read "The Hole in the Wall" you will find at the very beginning that:

"Once upon a time there was
a painter
he always carried a
pencil in his pocket
sometimes
even
2 or 3."

Perhaps I remembered to put in books about painters and artists since this is an article about settings, and everyone knows that designers and decorators are but the step-sons of painters and artists. One is a painter if one does "The Hole in the Wall," but one is an artist if one does a Buddha in "The Cat Who Went to Heaven." Anyway, "The Hole in the Wall" is a story not to be erased from your mind even if the painter did—did what? That's the story, so explore "The Hole in the Wall" for yourself.

From painter to "The Painted Pig" we go a-paging and meet Elizabeth Morrow's podgy and yet quite poetical pig from the Mexico of today. Despite the fact that it's a Morrow's pig, don't wait until mañana to read him. He comes well on the top of "The Hole in the Wall" because the amusing man, René d'Harnoncourt, who wrote and drew "The Hole," made even more "incorrigible drawings" for the "Pig," "The Painted Pig" was a bank, but of course he was a modern bank and so he had nothing in him, in fact —and this fact you will find in the first paragraph—"his savings-bank stomach remained permanently empty." However, his mistress' name quite made up in poetry for any want of pennies, for her name was "Guadalupe Faustine Jovita Chimalpopoca." But everybody called her "Pita," even Elizabeth Morrow, and she herself says that is much "shorter, prettier, and just as good," and you and I knew that it is four times as easy to say. Her brother's name was "Felipe Camerino Victoriano Tlaxochimaco." His pen mother says that "If you say that correctly, it makes your whole tongue and all your teeth work," even though all the Spaniards you know say that you must have a thick tongue and very dull teeth. But most wise people say "Pedro" when they mean "Felipe Camerino Victoriano Tlaxochimaco." Anyway, at all events, and however you take it, that is short for saying that a second pig comes to being right inside

the pages of "The Painted Pig," and, while he isn't quite the same as the titled pig, you will please to understand that "Pedro," short for "Felipe Camerino Victoriano Tlaxochimaco," made seven other pigs, but in his own words: "This was the only one where the tail stuck," and I advise you to read the whole story because it is one in which the tale does stick.

And from out of the same Mexico that furnished "The Painted Pig," comes another magic and most poignant book, "The Wishing Owl." Perhaps any book with an owl in it would make us, as story tellers, think of Annie C. Moore and her "Three Owls" and what she and they have meant to us, but in "The Wishing Owl" it is Idella Purnell whom we must thank for this gentle, gracious collection of fairy tales. No one can ever really hear or truly see a cardinal bird in the future unless he has read the haunting, hallowed tale of the proud cardinal bird, as told by the grandmother of "Tilim" as "he swayed in his swinging bed at evening in far off Yucatan." Hear the opening notes of the story itself, even before the proud cardinal bird comes into it:

> "When the world was new, long, long ago, Ku
> came out of the skies and walked on earth.
> Ku was the maker of the whole world."

When we meet again, we shall ask one another: "Do you remember—'I am red, I am red, I am red'?" and then we shall know that we know the story together, for that is its final note as sung.

From the country adjoining U. S. A., to the country of U. S. S. R., is a trek worth taking, for it includes three books that have come out of Russia. To those who expect a Russian animal story to be a story of a great bear, a childish story of a crocodile may be a disappointment, but "Crocodile" by K. Chukovsky is not just another animal story. It is a crocodile classic, which may well take its place by the side of a certain crocodile in "Peter Pan," for as the two stories tell, they were both given to swallowing down things.

Just to make you curious and also cautious about, and of, this crocodile, I give you just the opening verse of his history:

> "Once a haughty Crocodile left his home upon the Nile,
> To go strolling off in style on the Av-e-nue.
> He could smoke and he could speak Turkish in a
> perfect streak,
> (And he did it once a week)

This most haughty, green and warty, very sporty
Crocodile."

. . . . . .

"This you will find on page three
And after you have had your tea
Try page thirty-one,
Where you will find the tale is done,
And thereon you will find the way
To meet a Crocodile today."

P. S.

"This is a tale for all gourmets
And for those who believe in whales and
their ways:
For this Crocodile a policeman ate
And then coughed him up to a sadder fate."

The second book to come out of Russia is "Humpy." "Humpy" is easy to say, but he's Russian in every other way. As a tiny hump-backed horse he first pranced his way into print in St. Petersburg in 1835; and there he stayed and watched the very stars whom his story-teller, Yershov, had satirized in his tale, come and go, while he remained to come to us in far away U. S. A., just ninety-six years afterwards. If you care for magic or horses with twin humps and for shining simpletons, then make a friend of "Humpy" and his master, "Simple Ivan." For "Humpy" is a horse faithful unto death, in the country of his master, or the court of his tsar.

From Russian crocodiles and Russian horses whose ways are strange and weird, we come to a woman's way of interpreting the evils that beset the wolf children of Russia. Ruth Epperson Kennell's "Vanya of the Streets" is a story of a situation that demands the greatness of a Gorky to undertand and depict. The picture of Russian childhood that is found in Gorky's "My Childhood" will remain when "Vanya of the Streets" has vanished forever. Read it if you wish; it will help you to stay out of Russia, but don't give it to your children: offer them "New Russia's Primer" instead. The writer in her early chapters goes, and her characters with her, from bad to worse, but in her final chapter she presents a new setting—a setting which savors of the atmosphere of the "Chauve Souris," but which bespeaks of the spirit of the child savior. It is indeed, as chapter titled, "A Dream Come True."

Back to America we come for our review's final curtain and

it falls on a happy ending, "Heigh-o! the der-ry oh, The far-mer in the dell." Here is a farmer to whom heaven (as well as Berta and Elmer Hader) has given everything that a farmer should have. Think of it—everything! In these days! He has a wife and three children, a hired man, and much stock (barnyard.) There are no idle hands on the farm of "The Farmer in the Dell." His pleasures and the pleasures of the members of his household are simple, yet intense. When the circus comes to town, they all can go and no one needs to carry drinks for the elephants. There is no want in this book. Please want to read it, for it is a beautiful book. It makes you believe in America's Home-Building Conference and its thirty-five chairmen; it makes you believe in overalls and home rule and happy hearths and honest sweat and the Gold-en Standard!

"Heigh-o! the der-ry oh, The far-mer in the dell"—
Heigh-o! My time is up. There is no more to tell.

INTERPRETATIVE READING IN ANCIENT GREECE

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AMERICA is now experiencing an age of dramatic activity and unrest. This is evident not only in the drama itself; it is just as apparent in other forms of speech work. There is a great deal of experimenting and revising in both speech and literary forms. There has arisen a new speech art called verse-speaking similar to the art of the Greek chorus. This has gained the interest of both academic and theatrical people. Impersonation has been developed to great heights by some fine artists. Interpretative reading has a prominent place among these various types of art.

Interpretative reading, known in many high schools and colleges as "declamation," is one of the oldest of the speech arts. This art of interpretative reading may involve any type of literature. The sole aim of the interpreter is to re-create the high ideals and thoughts which existed in the mind of the author. The interpreter lifts himself and his hearers up to a plane on which they become as one with the author. He brings to life fine thoughts and great actions so that others can be inspired in much the same way that he and the author were inspired. This is his mission, however much he

may digress from it. This has always been his purpose from the beginning of time up to the present. Among the Israelites, the Greeks, the Romans, the Europeans of the middle ages, and in the modern world he has been and is an important figure.

In ancient Greece, where interpretative reading was so vital a part of religion and culture, the spoken word, as uttered by a human being, was all-powerful and all-important.

In those days a book was a document from which a skilled reader recited. The spoken word was then in such high standing that it was accepted as the truth in preference to the written word. Papias, who was a well educated man of the first century, says:

"Whenever any person came my way, who had been a follower of the Elders, I would inquire about the discourses of those elders, what was said by Andrew or by Philip or by Thomas or James, or by John or Matthew or any other of the Lord's disciples, or what Aristion and the elder John, disciples of the Lord, said. For I did not think I could get so much profit from the contents of books as from the utterings of a living and abiding voice."[1]

This quotation may serve as a keynote to the nature and spirit of the Greek states. They sought knowledge, they were interested in humanity, and they nurtured high ideals. In all these, speech was indispensable to them. It became a sublime means of expression. It became not only religion, but life. The very best speech of the time, the greatest thoughts, were uttered by readers. These fine readers and their hearers who gathered about them, re-lived the great thoughts and noble experiences of their gods and heroes. And as thy came together they found that they could get at an ultimate understanding of life. This activity, which was interpretative reading, was not an adornment to their lives. It was living the past, future, and present infinitely better. Here the people grew wiser, not in facts, but in terms of activity. They listened to the voice of their interpreter with the conviction of a Saint Francis and they were inspired to live up to the ideals he so nobly read.

The forerunner, or ancestor, of interpretative reading in ancient Greece was the ballad-dance. The ballad-dance is so old and so primitive in nature that it is considered one of the beginnings of literary activity, and certainly of dancing, acting, and interpretative activity. It is acknowledged as the mother of the three main types

[1] Estlin Carpenter: *First Three Gospels*, page 4.

of poetry. In epic poetry, where thought takes the form of simple narrative, the speech of the ballad-dance triumphs over the music and dancing. In lyric poetry, which is a meditation, or eloquent description taking forms such as the hymn, the ode or the sonnet, the element of music predominates. And in the drama, movement has become foremost or at least on an equal basis with speech, since drama is "thought expressed in action." This very important ballad-dance was an art in which every movement had a very definite meaning; in which every thought was given a form, and in which every new idea, phrase, or word was given significance by means of grace, dignity and strength.

Being such a magnificent art, why was it discarded for the arts which followed it? Perhaps it was due to the fact that the Greek mind was becoming more complex and this complex mind could not be satisfied with such a simple art. This change took place so slowly that it was hardly noticeable. As the years passed by a little more music and a little more speech were added to the dance. Finally it came to the point where there was too much of all three of these elements to have them continue as one art. As a result three arts developed, music, dancing, and a form of the interpretative reading of lyrical poetry. This lyrical poetry was certainly chanted and probably sung by the chorus in honor of Apollo. This development took place in Doris and gave rise to what is called the Dorian element.

There also arose in Greece, in the Ionian district, in the very earliest times, seemingly as early as the ballad-dance in Doris, a recitative art. This was carried on by wandering minstrels known as "rhapsodes." The rhapsode spoke in a measured recitative, portions of the national epics. Sometimes he read to the accompaniment of a lyre or other primitive musical instrument. The symbol of his office was a branch of laurel or myrtle. Seated in a prominent place in the town, holding this branch of laurel or myrtle, which was sufficiently large to serve as a staff, the rhapsode recited the epic poem, thrilling the crowd that gathered around him. Some authorities state that he used this staff to emphasize the rhythm of his verse, and others think that he used it as a "property" with which he made gestures. Of these epics which were recited there are only two extant in their entirety. These are the well known *Iliad* and *Odyssey*.

There came to be many of these rhapsodes and in addition to their wandering about the country they agreed to meet regularly at

particular times and places. One of these festivals, for that is what they became, was held at Brauron, in honor of Bacchus. Here the rhapsodes, so Clearchus says, came forward in succession and recited the *Iliad*.

In addition to this festival there was another held in Athens. This festival was probably the high point in interpretation. It was held only once every four years and lasted for several days. All of the Ionians came from their own localities to Athens, their metropolis, to hear the great rhapsodes recite portions of the *Iliad* and *Odyssey*. At this great event each of the rhapsodes was assigned a certain part of one of the epics which he recited from memory. In this way the entire poem was recited in logical order, one bard taking up the poem where the last had left off. The orator Lycurgus said:

> "Your ancestors considered Homer so noble a poet, that they made a law that every four years at the celebration of the Panathenaea his poems and his alone should be recited by rhapsodes."[2]

These rhapsodes recited in competition with each other. For these great events they dressed in a special costume. This festival constituted the greatest of the Athenian gatherings and served as an excellent means of unifying the Greek states. This, however, was an indirect result; the festival itself was held to glorify the gods and heroes of the Greeks and to intensify their religious beliefs. It was established in the sixth century B. C.

Mr. Gilbert Murray states that the rhapsode not only recited his section of the *Iliad* from memory, but that, in the sixth century, he improvised as he saw fit. Mr. Murray considers this event as creative from the standpoint of both interpretation and literary invention. He says:

> ". . . . The whole notion of keeping a rhapsode to his written text, instead of letting him give you the best he had in him, was in my judgment an invention of the second half of the fourth century, and would have seemed a stark absurdity in the sixth. . . . ."[3]

The rhapsode, his name being generally understood to mean "song-stitcher," or a "singer of stitched lays," was quite free to

[2] Lycurgus in Leoc., page 209. Cited by Gilbert Murray.
[3] Gilbert Murray: *The Rise of the Greek Epic*, p. 303.

interpret his material as he wished, since the majority of the people had no idea of the written version of the epic, if there were a written version. Naturally, in this way the actual epic underwent some change and as time went on became more legendary in nature. As the historic element decreased the poetic element increased.

In addition to the long epics there were no doubt shorter poems which were recited on less auspicious occasions in the provinces as well as at Athens. They were recited at games, state occasions and festive gatherings. Here, too, the competitive element was very prominent. Each rhapsode had his own particular poem which he tried to present in a better fashion than his rival.[4] The rhapsode was given more freedom here in the treatment of his material than he was in the Panathenaea. In both of these occasions there was a form of dialogue carried on between two characters, read by two rhapsodes. One would read, in the first book of the *Iliad*, up to the quarrel of the princes; then a second reciter would step forward and declaim the speeches of Agamemnon while the other read the part of Achilles. The rhapsode, in rendering his legend, was not allowed to "speak falsely" nor was he allowed to be ignorant. He could reconstruct his story until it was more dramatic, more moving, or more uplifting. His presentation was also subject to the judgment of his audience and the value herein lay in the fact that he would at least be kept up to a certain standard. The dramatic elements which contribute to the later Athenian tragedy are quite obvious, especially in the use of more than one person to interpret the epics.

The rhapsodes did not always confine themselves to the epic poems. They also read the didactic and gnomic poetry of such writers as Hesiod. The gnomic poetry is nearer to the every-day language of the people and this being the case the lyre or other musical instrument such as might have been used was discarded as being inappropriate. At this time the old hexameter form of verse was superseded by the iambic which was better suited to expression of moral maxims, and which was more conversational in nature. Archilochus, about 708 B. C., was acclaimed the inventor of the iambic verse. Archilochus was a very popular poet in his day, and it must necessarily follow that his poetry was recited, since there were not enough copies of his work in existence to give him the

[4] Ibid: p. 194.

general popularity that was his. His poems, as well as those of Simonides of Amorgus, did not have a sufficient rhythm or enough variety in tempo or rhythm to be given as a musical performance. When these poems, which were read by one person, had more than one character in them, a type of activity which approaches the art of the interpretative reading of plays was developed. When these two characters were read by two different individuals, the drama began. When one person read a monologue another aspect of interpretation as well as of drama came into being.

The rhapsodes handled the gnomic poetry of Hesiod and other poets differently from the epic poetry. This is significant. Clearchus says that Simonides the Zacynthian recited some of the poems of Archilochus sitting on an arm-chair in the theatre. This suggests a stage property. Lysanias tells us that Mnasion, the rhapsode, acted some of the iambics of Simonides.[5] This is at least an impersonation. If there were more than one character in the poem either one person read two parts or there were two rhapsodes reading, one taking each character. The gnomic poetry was an important factor in the development of both the art of interpretation and the art of acting. It probably had a greater appeal to the general public, it was broader in its suggestion from the standpoint of the performer, in that he used his body more freely, and its brought the people to a greater consciousness of technique. Thus, it appealed in a less abstract way, so that as much of the imagination of the audience was not required as had been previously. It was gradually becoming a more tangible and real thing. This leads definitely to the development of acting and of drama, for they influenced each other.

In the beginning of the sixth century B. C. there was born in Icarius a child known as Thespis. This child was destined to be the inventor of tragedy, the greatest of literary forms. Icarius, the place of his birth, was a seat of the religion of Bacchus and as he grew up he became familiar with the festivals in honor of Bacchus. He himself was a rhapsode. Great personality that he was, he is believed to have influenced the art of the rhapsode and the art of the singing dancer, who was honoring Bacchus, to such an extent as to fuse them.[6] At the festival in honor of Bacchus there were hymns sung accompanied by dancing; this performance constituted

[5] Darley: *The Grecian Drama*, page 167.
[6] Darley: *The Grecian Drama*, page 173.

what was called a "dithyramb." This can be easily seen as a direct outgrowth of the ancient ballad-dance. In one place Aristotle says: ". . . . It (tragedy) certainly began in improvisations—as did also Comedy; the one originating with the authors of the Dithyramb. In another place he states, however, that "all the parts of an epic are included in Tragedy; but those of Tragedy are not all of them to be found in the Epic. . . . . All Tragedy . . . . is said to stand to the Epic as the newer to the older school of actors." These statements seem somewhat contradictory, but they do indicate one significant thing: namely, that tragedy, the invention of Thespis, was a combination of the dithyramb, which came from the festival in honor of Bacchus, and the epic, with its gnomic elements, which was a religious poem in nature. The dithyramb was performed by a chorus, and after it had sung a hymn in honor of Bacchus, Thespis stepped forward out from the chorus or from behind the chorus. He came in front of the chorus, placed himself on an elevated stand and recited one of the religious stories or historical myths, just as any rhapsode would have done. When he had finished his reciting, the chorus again continued with its singing and dancing, and the rhapsode again disappeared. As time went on the chorus began to take a part in the story of the rhapsode, giving an exclamation, offering an answer, or asking a question. Thespis is known for the extreme care with which he trained the chorus. In this new art there was a combination of the arts of dancing, music, song and interpretative reading. However, the first three were always subordinate to the last, the element of speech. Here we see that the art of interpretation has taken on a new element, a singing and dancing chorus. It has assumed a degree of self-consciousness; it has come definitely to recognize an audience, trying to please it with its new technique. We can still, however, call a portion of this "interpretative reading."

In addition to the new art which he invented, Thespis was the first to use grease-paint which consisted of a preparation made from the herb purslane. Not only did he use grease-paint; he also used the first mask, made of linen, although the invention of the mask is usually attributed to Aeschylus. The elevated platform on which Thespis stood in front of the chorus was the forerunner of the stage. Thespis, then, was not content with either his own art as a rhapsode, or with the dithyrambic chorus which sang and danced in honor of

Bacchus, so he combined them, giving rise to the Athenian tragedy.

Interpretative reading has not only contributed to the development of the art of tragedy; it has contributed in itself a rich and healthy art form. And in spite of the popularity of tragedy, interpretative reading continued to thrive as an art form in ancient Greece.

Throughout Europe there continued to develop certain types of reading, impersonation or chanting, which show a definite relation to some form of interpretative reading. In Rome, even before the Roman civilization was affected by the Greek states, there arose a ceremonial chant in honor of the gods. This chant took a different course from that of the old Grecian ballad-dance. The Roman chant was a direct plea, emotional and impulsive in nature, to the gods for aid or favor. The Roman chants are attributed to the immediate inspiration of the people rather than to any particular poet. Moreover, they did not grow in the same way as did the Greek ceremonial. As Roman civilization began to decline, there arose in Spain, Germany, and France religious songs or chants, a vivid imagination, and a very keen sense of story-telling. In these countries the ballad and epic forms of literature arose, and the various methods of presenting them arose simultaneously. The nature of the literary types in these countries and the artistic methods in which they were handled will be treated in a later study.

This study has shown that the art of interpretative reading is not a short-lived fancy; it is an age-old art, based on centuries of fine and noble living. It was born gradually in a youthful, enthusiastic land that had no reason for retaining that which did not contribute to its moral, physical or spiritual welfare. It served a purpose in the life of every Greek. If it had not, it would not have been a part of the education of every Greek youth and the Greek state would not have set aside a period of some days for the recitation of the Homeric epics.

Interpretative reading is not only an old, well established art; it is also a "natural" art. It is a less ostentatious art, more directly and more simply saying the same thing that tragic acting says in a complex manner. An art as simple as this must be vital, for it is not likely to be affected by changing fashion as is an ornate art. The fact that there are few distinguished exponents of the art of interpretative reading is not a sign of its lack of popularity, but rather a sign, in this case, of the difficulty of the art and the neces-

sity of having a great personality to give it value. For despite the criticism that it gets for being artificial, it is the one art in which dishonesty and a lack of sincerity can most easily be perceived when they are present. And any art that so demands sincerity and truthfulness cannot die, for that need, the need of truth and sincerity, always exists in human nature.

THE STANISLAVSKY SYSTEM FOR ACTORS

BARNARD HEWITT and ARISTIDE D'ANGELO
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REFERENCES to the "Stanislavsky System" are common enough in books and articles on the theatres. But if one asks: What is the "Stanislavsky System"? Why was it evolved? What is its value? the answers are not eay to find. The fact is, there exists in English no adequate statement of the "Stanislavsky System." Fragmentary information is scattered through Stanislavsky's *My Life in Art*[1] and his poorly translated article on "Direction and Acting."[2] Richard Boleslavsky, who worked under Stanislavsky, has added practical illustrations in his articles on acting.[3] The practice and occasional writings of such followers of Stanislavsky in America as Maria Ouspenskaya, Leo Bulgakov, Alla Nazimova, and Lee Strasburg, director of the Group Theatre in New York City, contribute materially to an understanding of the system.

Stanislavsky began with the assumption that the actor, like the poet, the painter, the sculptor, does his best work when he is inspired. But he found that it is difficult if not impossible to evoke inspiration by the mere exercise of the will. Evidence that other actors have had the same difficulty is not wanting. Fanny Kemble,

[1] Constantin Stanislavsky: *My Life in Art;* Little, Brown and Company, Boston, 1924.

[2] In *Encyclopaedia Britannica* (1929 edition), Vol. 22, pp. 35-38.

[3] These articles have appeared in *Theatre Arts Monthly:* "The First Lesson in Acting" October, 1923; "Fundamentals of Acting" February, 1927; "A Second Lesson in Acting" July, 1929; "A Third Lesson in Acting" July, 1931; and "A Fourth Lesson in Acting" March, 1932. "The First Lesson in Acting" appears also in *Theatre,* Edith J. R. Isaacs (ed.), Little, Brown and Company, Boston, 1927.

for instance, wrote: "But this is the reason [dependence upon inspiration] . . . . why my performances were always uneven in themselves and perfectly unequal with each other . . . . and never at the same level two nights together."[4] Stanislavsky, therefore, developed an external technique, a pattern of movement and voice, which could always be relied upon. Unlike Coquelin,[5] who developed external technique to perhaps its highest peak, Stanislavsky was not satisfied with this substitute for inspiration.[6] He attempted, rather, to use external technique as an approach to the creative emotion. The James-Lange theory[7] of the emotions would suppose that the development of an external pattern of movement and voice would call up the emotion of which it is an expression, but Stanislavsky found this not necessarily true, a conclusion which is supported by more recent scientific investigation such as that of Walter B. Cannon.[8]

Faced with this problem: to create at a specified hour each evening, although inspiration, the creative emotion, does not always come, and outward technique is neither a satisfactory substitute nor a practicable approach to the creative emotion, Stanislavsky asks, "Are there no technical means for the creation of the creative mood?"[9] His system is the answer to that question. In it, he believes he has found the secret of commanding inspiration.

Stanislavsky finds that the condition under which the creative spirit, under which inspiration, will appear is one of complete con-

[4] Frances Anne Kemble: *Record of a Girlhood;* Vol. 2, p. 14, Richard Bentley and Son, London, 1878. See also Frances Anne Kemble: *On the Stage;* Dramatic Museum of Columbia University, New York, 1926.

[5] See Constant Coquelin: *The Actor and His Art,* (trans. by Abby Langdon Alger); Roberts Brothers, Boston, 1881; and Coquelin, Irving, and Boucicault: *The Art of Acting;* Dramatic Museum of Columbia University, New York, 1926.

[6] We have the observations of such competent actors and critics of acting as Louis Calvert, George Arliss, Sara Bernhardt, and Richard Boleslavsky that Coquelin's technique called attention to itself, that his performances seemed mechanical.

[7] Carl Georg Lange and William James: *The Emotions;* Williams and Wilkins Company, Baltimore, 1922.

[8] Walter B. Cannon: "The James-Lange Theory of Emotions: A Critical Examination and an Alternative Theory" in *The American Journal of Psychology,* Vol. 39, December, 1927.

[9] Constantin Stanislavsky: *My Life in Art;* p. 461.

centration upon the play, upon the part—concentration of all the physical and mental faculties: sight, hearing, intelligence, memory, and imagination. Before such concentration is possible to the degree Stanislavsky demands, the actor's physical and mental faculties must be developed in themselves and trained in concentration.

In order that the body may be an instrument perfectly responsive to the creative spirit, according to Stanislavsky, it must have absolute "freedom from that muscular strain, which without our knowing it fetters us not only on the stage but in ordinary life."[10] The body must be capable of complete relaxation so that it will present no obstacles to the free flow of the creative spirit. Then it must be developed in strength, endurance, and flexibility until it is capable of carrying out the dictates of the creative spirit. Richard Boleslavsky prescribes for the young actor an hour and a half a day for two years to be spent in gymnastics, classical and interpretative dancing, fencing, breathing exercises, voice-play, diction, singing, pantomime, and make-up.

Just as the body is exercised, trained, so the mind with its various faculties is capable of development until it too is completely and easily responsive to the creative spirit. For the actor, the most important mental faculty is imagination. Creation is impossible, writes Stanislavsky, without a "well-developed, mobile imagination,"[11] The imagination may be cultivated just as the voice is cultivated. The actor, says Stanislavsky, "must judiciously develop his imagination, harnessing it again and again to new propositions."[12] That is, the young actor should spend a certain part of each day imagining himself in certain situation, situations which he has never actually experienced, until he is able without difficulty to live imaginatively in any given situation, no matter how unfamiliar.[13] Boleslavsky states that imagined emotions can be developed from the simplest scales:

> Such scales are your five senses; sight, hearing, smell, touch, and taste. They will be the key of your creation. . . .

[10] Constantin Stanislavsky: "Direction and Acting"; p. 36.

[11] Ibid: p. 36.

[12] Ibid.: p. 36.

[13] For an interesting example of imaginative situation, see Theodore Komisarjevsky: *Myself and the Theatre;* pp. 121-123, E. P. Dutton and Company, Inc., New York, 1930.

> Learn how to govern this scale, how with your entire being to concentrate on your senses, to make them work artificially, to give them different problems and create the solutions.[14]

Imagination may also work in the field of memory. It naturally calls up from the fund of life-experience images of emotion related to the situation on which it is brought to bear. This function of imagination may be developed in two ways. The store of vital sensations, of remembered images, may be increased by a full sensuous life—life keenly experienced. Second, the imagination may be trained to call up from this store of remembered emotional images those related to a particular emotion. How the imagination works, recalling sensory images with their accompanying emotion, is well illustrated by the following anecdote:

> In a certain city, there lived a couple who had been married for twenty-five years . . . . he had proposed to her one fine summer evening when they were walking in a cucumber patch . . . . a month later they were married . . . . long years of life and struggle came; children and, naturally, difficulties. Sometimes they quarreled and were angry . . . . But their youngest daughter observed that the surest way to make peace between them was to put a dish of cucumbers on the table.[15]

Stanislavsky states that it is impossible for one man to have memory images of all the innumerable combinations and shades of emotion, but there seems to be a limited number of primary emotions just as there are primary colors in the spectrum and basic notes in the musical scale. These primary emotions are within the experience of everyone. And it is possible by the exercise of the imagination and of the intellect to select, modify, and rearrange them, so that any required shade or combination may be achieved. The next step is the union of imagined and remembered images. "Imagination," writes Stanislavsky, "disturbs our aberrant memory, and, luring from the hidden resources . . . . whatever there may be of true emotions organizes them afresh in sympathy with those that have arisen in imagery."[16] This is an operation of selection, rearrangement, and organization. An excellent example of this union

[14] Richard Boleslavsky: "The First Lesson in Acting."
[15] Richard Boleslavsky: "A Second Lesson in Acting."
[16] Constantin Stanislavsky: "Direction and Acting"; p. 36.

of imagined and remembered images is given by Boleslavsky.[17] The would-be actress asks how she, who has never wanted to kill anyone, is to feel the emotion of a murderess. Boleslavsky asks her if she has never killed a mosquito, and points out that the lust to kill with which we wait for a noxious insect to light on our arm and with which we blot out its existence with a vicious blow is fundamentally the same emotion as that which Othello feels when he kills Desdemona. The remembered image with its accompanying emotion is magnified by the imagination, concentrated on say Othello's situation, and from the union of imagined image and remembered image comes the expressive emotion which is the actor's goal.

All this is preliminary training. When the actor has developed his body and his mind, trained his muscles and his imagination, only then is he ready to think of the practice of his art. Here the actor must work with the director. "The first stage in the work of the actor and the theatre manager [director]," says Stanislavsky, "is to probe for the germ of the play, investigating the fundamental line of action, that transverses all of its episodes, and is therefore called its transparent effect or action."[18] This is the main trunk, so to speak, of the play. The next step, he goes on to say, is the discovery of the fundamental line of action of the individual parts (the branches) and their organic relation to the main trunk. The actor in studying the fundamental line of action of his part will sub-divide it into minor lines of action, each related to his main line of action as the leaves are related to the branch.

Here appears what Stanislavsky calls the "magical, creative *if*."[19] Each moment in the actor's part, each minor line of action will present a special problem, will pose a special question. The actor asks, "If I am this character in these circumstances, what do I want to do?" The answer will come in the form of a verb, for example: "To get a raise in salary." And finally the expression will come in action, all of which springs from the verb which answered the question. This procedure—question, answer in the form of a verb, and expression in action—should be applied to the whole play (the fundamental line of action) and to each of its subsidiary parts (the minor lines of action).

[17] Richard Boleslavsky: "A Second Lesson in Acting."
[18] Constantin Stanislavsky: *"Direction and Acting"*; p. 35.
[19] Constantin Stanislavsky: *My Life in Art*; p. 466.

At this point the actor concentrates all his trained faculties, physical and mental, upon the special problem. Out of the storehouse of memory, out of the workshop of imagination, are formed the answering images with their accompanying emotions. These emotions flooding the actor's whole being, which is relaxed and ready to respond, produce the action, the artistic expression demanded by the situation. Stanislavsky describes this process as follows:

> The mind problem . . . . begins to grip him [the actor] and to excite him, extracting from the recesses of his working memory the combinations of emotions necessary for the part, of emotions that have an active character and mould themselves into dramatic action.[20]

The process is repeated in each sub-division of the actor's part, with each particular subsidiary problem.

> By joining together and grafting these sections, the *score of the part* is formed; the scores of the separate parts, after the continual joint work of the actors during rehearsals and by the necessary adjustment of them one with another, are summed up in a single *score of the performance*.[21]

A portion of such a *score of the part*, as Stanislavsky calls it, appears in Boleslavsky's "A Fourth Lesson in Acting" in a recent issue of *Theatre Arts Monthly*.[22]

That in bare outline is the "Stanislavsky System." Little more is possible with the scant information existing in English. The translation by Mrs. Norman Hapgood of Stanislavsky's new book on acting, which has been announced for publication by the Yale Press, may present additional information.

So stated baldly, in one-two-three order, it is perhaps hard to realize that here is the actor's magic formula for the evocation of inspiration. Yet what is the "Stanislavsky System" but a method of placing the actor in such a condition, physically and mentally, that the necessary emotion whose expression will be inevitably right and true cannot help but arise? This creative process, achieved by intensive rehearsal, becomes so habitual to the actor that he is able

[20] Constantin Stanislavsky: "Direction and Acting"; p. 38.
[21] Ibid.: p. 38.
[22] *Theatre Arts Monthly*, March, 1932.

easily to repeat it in each performance at a given hour each evening.

It may perhaps be argued that all this is nothing new, that great actors have done all this without consciously formulating it. Stanislavsky admits as much when he says: "Exceptional talents feel and create their roles at once. Laws are not written for them. They write their own laws."[23] But it can hardly be denied that consciously or unconsciously the actor of genius creates in much the same manner. Indeed, a comparison of the "Stanislavsky System" with analyses of the creative process in other arts, in poetry[24] for instance, shows a marked similarity. The "Stanislavsky System" is, then, an analysis of the process of artistic creation as applied to the art of acting, an analysis so practical that it offers to the ordinary actor a method by which he may approach the results of genius.

"CHEST RESONANCE"
(A Report of Work in Progress)

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DURING the summer of 1931, an investigation was carried on by Dr. Robert West, of the University of Wisconsin, Dr. C. M. Wise, of the University of Louisiana; and Mr. Barrett Stout, of the Kirksville (Mo.) State Teachers College. The problem was that of "chest resonance." The three investigators had associated themselves together because of the complementary nature of their training, in anatomy, phonetics and singing respectively.

The specific aspect of the problem was to be the phenomenon of the vibration of the sternum and of the rib-cage generally, as appreciated by palpitation of the thoracic wall during phonation. The study was not to be statistical, quantitative, qualitative nor corrective, but rather factual—i. e., a search for the explanation of the *fact* of thoracic wall vibration, and of its possible implications.

The instrument was expected to consist mainly of a tuning

[23] Constantin Stanislavsky: *My Life in Art;* p. 568.

[24] For a detailed analysis of the creative process in the art of poetry, see John Livington Lowes: *The Road to Xanadu;* Houghton Mifflin Company, New York, 1927, and Frederick Clarke Prescott: *The Poetic Mind;* The Macmillan Company, New York, 1922.

fork and that form of the stethoscope called the phonendoscope, supplemented by the singing voice of Mr. Stout. Singularly enough, through some weeks of study, hardly any other apparatus was found necessary, beyond such simple accessories as rubber tubing and the like. Very late in the study, more elaborate machines were resorted to, as will be seen. The phonendoscope used was equipped with the usual binaurals and with a 2½-inch metal probe screwed into the face of the stethoscope at right angles to the diaphragm.

The preliminary studies had to do with the conductivity of various forms of body tissue. By sounding the tuning fork and placing its stem at one point on the body, and by pressing the probe of the phonendoscope against another point of the body, it was found that the vibrations were conducted readily for long distances, as from the fingers of the subject to the anterior processes of the cervical and thoracic vertebrae.[1] Experiments on the biceps and other large muscles, on arm and skull bones, on wrist tendons, and on flaccid, fatty flesh areas, appeared to show that while all forms of tissue, even soft, fatty tissue, conduct vibrations with surprising facility, there is a perceptible falling off in conductile efficiency among different types of tissue, as expressed in the following sequence:

1. Bony tissue.
2. Tendinous tissue.
3. Tense muscle tissue.
4. Relaxed muscle tissue.
5. Soft, non-muscular tissue.

In addition, it was found that the whole body has a remarkable and unexpected capacity for picking up vibrations out of the air. By having Mr. Stout phonate a strong, singing note, and by applying the phonendoscope to any point on the body of the subject standing at a distance, it was found that the body was responding to the vibrations only less strongly than tables, desks and other objects commonly recognized as having sounding-board qualities. It was at first thought by the experimenters that the vibrations detected on the subject's body might be coming by way of the floor, but when

[1] Note: Through all the following experiments, the fact of the tuning fork's being nearly inaudible by ordinary air conduction made it peculiarly valuable as a testing instrument. Since the fork could not be heard at any distance through the air, it produced no interference to its being heard through other media.

the subject was insulated from the floor by being placed in a standing position on the cushion of an upholstered chair, there was no diminution of vibratory response sufficient for detection by the ear.

Applying the data thus assembled to the problem of how laryngeal vibration or supra-glottal resonation could get to the rib-cage and set it into perceptible vibration, the experimenters found:—

1. That tuning fork vibrations from points on the skull and face were audible stethoscopically on the sternum. Because they became more audible as the tuning fork was moved on the skull to points nearer the spine, it was concluded that one path by which they were reaching the rib-cage was the path of bone transmission, by way of the vertebral column. It was further concluded that when an individual is phonating, the sympathetic vibration of his mask (in the singer's sense of the facial skeleton) and of the skull proper would be transmitted vertebrally to the rib-cage. Substitution of actual phonation by the subject for the sound of the tuning fork seemed to substantiate this conclusion, though the loudness of the sound as transmitted through outer air interfered seriously with hearing through the stethoscope.

2. That the tuning fork vibrations applied at the external prominence of the thyroid cartilage were readily detectable on the sternum:

   a. Quite strongly when sternothyroideus and adjacent muscles and tendons thought to carry the sounds were relaxed.
   b. More strongly when the same muscles and tendons were tense.
   c. Most strongly when, the muscles and tendons being tense, the head and neck were held in such a position as to press the larynx back against the collapsed esophagus, and so into effective occlusion with the vertebral column.

3. That the tuning fork vibrations applied to soft, fleshy areas of the neck or cheeks were detectable on the sternum.

Having appeared thus to have established that vibrations from above may descend to the rib-cage by bone, tendon, muscle and flesh conduction, the experimenters then began to try to discover whether vibrations may descend by way of the trachea. It was postulated that vibrations thus descending could be cut off and on by the closing and opening of the glottis. Tuning fork vibrations set up by holding a vibrating fork in or near the mouth proved an unsatis-

factory test. They could not be easily heard when the stethoscope was applied to the subject's sternum, whether his glottis was open or closed. Of course the subject's own voice could not be used, since it would be stopped off automatically with the closure of his glottis. Finally the test was carried out by using the voice of a third party, carried from a distance through a long rubber tube to the subject's mouth. When the experimenter applied the stethoscope to the subject's sternum, he found the steady phonation of the third party quite audible so long as the subject kept his glottis open, but interrupted every time the subject closed his glottis.

It appeared from this that there was conduction by way of the trachea and the associated passages above and below it.[2]

It being now established that vibrations reach the chest from above by bone, tendon, muscle, adipose tissue and air, a further question arose:

Do these thoracic vibrations have any part in the heard vocal product?

If so, there would be two ways only, in which they could mingle effectively into the voice-complex:

1. By traversing the breath-stream upward and mingling with the vocal output of the mouth and nose in phonation.
2. By giving off energy to the air surrounding the body and mingling with the mouth-nose out-put, the thorax serving as a sounding board somewhat as a table serves a vibrating tuning fork set upon it.

As to the possibility that the thoracic vibrations traverse the breath-stream upward, it was found:—

1. That if the vibrating tuning fork were placed upon the subject's sternum, the experimenter could hear the vibrations clearly from a distance through a long tube placed in the subject's mouth.
2. That when the subject closed his glottis, there was a marked diminution of sound.
3. That when the rubber tube was transferred to the sub-

[2] Note: It need hardly be stated that no account was taken of the direction of subject's breath-stream in these cases—as to whether it was inspired or expired. The great speed of air-waves, as compared with the very small speed of the breath-stream, made any difference caused by shift of breath-stream direction negligible.

ject's nose, the sound of the vibrating fork was again heard clearly, and

4. That when the subject closed his velum, the sound was greatly diminished.

From these findings it was clear that the vibrations of the fork were in part ascending by way of the respiratory air column, and it seemed reasonable that the thoracic vibrations of ordinary phonation should ascend by the same path.

As to the possibility that the thorax gives off energy to the surrounding air, it was found that when the vibrating fork (C′) was set upon the sternum, the thorax acted as a sounding board, so that the tone was heard strongly across the room, a distance of about 16 feet. This subject's thorax served in the same way for forks of higher and lower vibration frequency, but served best for forks of pitch near C. This experiment was repeated with the subject insulated from the floor by being placed upon the upholstered chair. There was no appreciable difference in the result. It was again repeated with the subject's mouth and nostrils tightly closed, but without resultant difference appreciable to the unaided ear.

From this evidence it was clear that the thorax will act as a sounding board to a tuning fork, and will give off sounds of considerable carrying power from its surface. It seemed reasonable to believe, therefore, that the thorax would perform a similar function in normal phonation.

Some further progress in testing the validity of hypothesis No. 2 was made by a different approach. It was thought that if a mask of non-conductive material could be fitted over the face, and a large-diameter tube of the same material, continuous with the mask, could be led out of the laboratory and to a point sufficiently distant so that no outer-air report could return to the laboratory, some estimate of the amount of sound given off from the surface of the body, and particularly from the thorax, could be made. Tentative experiments were made with rubber tubing, but the rubber proved highly conductile—as may be appreciated, in view of the evidence of conductility in adipose tissue. All that came from this form of tentative approach to the problem was some evidence that most of the articulatory clearness and precision of speech would be led away through the tube, and that any sound remaining in the laboratory would be in the form of volume output, without reference to enunciatory intelligibility.

Presently this experimenting was suspended for the time, and the experimenters repaired to the laboratory of the Burgess Company, of Madison, Wisconsin, where, in a sound-proof and practically echo-less room, insulated by a resilient foundation from the rest of the building, and by acoustical felt within its own walls, there was set up a noise meter of high sensitivity. This machine, designed to detect noise in fine motors, consisted of a highly complicated assembly of radio units, beginning with a broadcast microphone and ending with a dial calibrated in decibels to record the slightest fluctuations of the volume of sound. It was responsive only to volume, and not at all to pitch, except as pitch is a factor in the volume formula, $I = a^2n^2$.

As before, the problem was to separate the vocal output of the subject in such a way that the oral-nasal output could be neglected, and the thoracic output, if any, studied. By reason of the high sensitivity of the noise meter, it was possible to do this in the following-described manner:

From a large sheet of acoustic felt, a mask-tube was constructed leading a few feet from the subject's face. Then the microphone was placed about six inches from his nude chest. The subject now phonated a sustained vowel at constant pitch and constant volume. The dial recorded, of course, the sum total of volume traversing the longer path out through the tube and back to the microphone, plus that given off from the thoracic wall.

The experimenter then took a sheet of acoustic felt and moved it in and out, to and from a position between the microphone and the subject's thoracic wall. The dial responded definitely, indicating less volume every time the felt was interposed, and greater volume every time it was removed.[3]

A modification of the technic revealed that there was a giving off of sound from the posterior thoracic wall comparable to that

[3] Note: The motion of the felt had to be very rapid, so that the experimenters could be sure that fluctuations observed on the dial did not result from involuntary unsteadiness of the singer's voice. The experiment, in this imperfect form, could hardly achieve positive results with an untrained voice. Even the steady tones of an experienced vocalist presented considerable involuntary deviation from constant volume, as recorded by the exceedingly sensitive instrument.

observable from the anterior wall. At this point the end of the available period of time brought the experimenting to an end.

This series of experiments appears to indicate that vibrations may reach the thoracic wall through several definite paths, each path adding its quota to the total vibration, and that this vibration is given off from the surface of the thorax and by way of the trachea in the form of a measurable volume of sound. It now remains to devise a technic for measuring this volume quantitatively so as to discover its ratio to the complete output, and to discover such associated facts as will further explain the difficult question of "chest resonance."

EDITORIALS

THE BEGINNING COURSE

A committee, appointed by the chairman of a college and university conference in San Francisco on October 10, 1931, reported at a second meeting on December 12, 1931. The formal recommendations of the committee begin as follows:[1]

> "1. That no basic course, i. e. a course which should include instruction in voice and speech, instruction in reading, instruction in speaking and debate, is desirable in institutions of collegiate rank. The committee agreed that such a course must be necessarily superficial and would tend to emphasize facility at the expense of thought and content."

The committee declares

> "Such a course should, particularly in the first semester, emphasize the discussion and analysis of content to be found in such essays as those of Huxley, Tyndall, Cardinal Newman, etc., or in articles dealing with matters of social and economic interest and presented in the pages of periodicals like *The Nation, The New Republic, The Atlantic Monthly, The Forum*, etc.; in other words, such a course should work toward developing in the student the ability to think and the possession of something to say."

The committee further advises

> "That the same uniformity of standard as to content, method, and unit value be extended to the first course in oral interpretation or oral reading; that emphasis be placed upon content and that great world literature be studied through and for oral interpretation."

The report suggests that these "foundation courses" should be accompanied by laboratory and clinic work, meeting from three to five times a week and carrying one unit of credit and that all students

> "whose voice and speech are inadequate be required to take this additional work for as long as they remain inadequate."

[1] Q. J. of S., April, 1932. Vol. XVIII, No. 2, p. 285 ff.

This committee avers that so far as possible training in the technique of speech should be relegated to the lower grades and that college work in speech, if it is to have any dignity and to command the respect of teachers in other subjects, must be focused upon "content."

The one cheering note in the report is put a bit quaintly as follows:

> "The Junior college teachers present made clear the nature of their difficulty—the demand on the part of their students for a more miscellaneous and superficial training than was contemplated in the committee's recommendation. The general opinion was that such a 'terminal' course for students who did not continue their work beyond the two years of junior college might be necessary in the face of existing conditions. . . . With this qualification the committee's recommendations were unanimously accepted as the general policy of the group assembled."

As we read the foregoing pronouncements, some of us feel that this group of our colleagues on the Pacific coast are talking a language strangely and disquietingly different from our own. These dogmatic and uncompromising dicta raise serious questions in our minds. Have we been mistaken in supposing that there is an academic field of speech, distinct from economics, philosophy, and literature? If we underwrite this committee report, it does not seem to us that we can maintain that there is. We must find and stake out the province of speech *per se* and we must determine its proper boundaries. As teachers of speech, we must believe that there are better ways of winning the respect of our colleagues in economics, philosophy, and literature than by adopting the dubious expedients of trespassing on their domains and duplicating their work. We cannot concede that a study of the essential principles and techniques of voice and visible action is inherently "miscellaneous and superficial." If we are to justify the existence of separate and independent departments of speech, or Public Speaking, we cannot admit that there is no substantial body of knowledge fundamental to all the various phases of our work. Some of us actually have seen college and university departments of speech which offer these basic beginning courses against which the committee inveighs and which still possess the confidence and respect of other departments on their campus!

After all, the function of the whole curriculum is to strengthen and clarify the student's thinking and to provide him with something worth while to talk about. Of course, teachers of speech must

contribute something to these general ends of education, but they must also make a unique and special contribution of their own. We reiterate a creed which we have set forth in these pages again and again when we say that if speech is to be considered as a *bona fide* academic discipline, *the job of the teacher of speech always must be to teach the facts and principles of speech; not to teach literature, philosophy, or any other subject.*

Few problems seem to be more persistent in speech education than those concerning the nature and function of the beginning course. The *Forum* section of the *Journal* is open for the presentation of our readers' views on such vital questions. All those who have convictions as to the character and content of the first course may serve their profession by expressing them freely.

INTERPRETATIVE READING—ART OR TOOL?

Not long ago, a prominent member of our profession expressed his conviction that, since interpretative reading is essentially an art, it should be taught only in schools of fine arts. This proposal raises a rather fundamental issue.

Of course, it is freely admitted that there *is* a fine art of interpretative reading and further, that not all students possess those talents prerequisite to high-grade performance in the art. However, in learning to read skillfully and expressively, there are extremely practical values for all students. In this country we have proceeded on the assumption that education is not for the select few but for the many and that the business of an educational institution is to develop the average man and woman as far as possible within the limits of the available time and teaching energy. In most colleges and in every high school, the study of literature is required. Great areas in literature are forever closed off from those who cannot read interpretatively. This being true, it inevitably follows that reading aloud should be considered not solely as an end in itself but rather as a means to an end.

There is a somewhat parallel situation in the field of music. The promoters of music education are not embarked upon the manifestly absurd enterprise of trying to make skilled musicians out of all the children in our public schools. They are simply (and properly) insisting that the study of music enriches the lives of all pupils

and provides an entrance for them into many fine and ennobling experiences.

Interpretative reading as a fine art for the few talented pupils? Yes! But let us never overlook the fact that so long as the study of literature is a matter of universal concern, the school should open up for all pupils the broadest avenue which leads into an understanding and appreciation of literary masterpieces—*oral interpretation*. In helping the school to meet this responsibility, the teacher of speech finds one of his most significant opportunities for truly educational service.

THE QUALITY OF HIGH SCHOOL DEBATING

Whenever college teachers of speech are discussing high school forensics, someone is likely to voice the opinion that high school debaters are mere parrots mechanically reciting memorized speeches prepared for them by their coaches and that this lamentable state of affairs is but the logical result of using debate propositions far beyond the comprehension of high school children. Some have reiterated this statement of faith (or lack of faith!) so often that they have come to look upon it as ultimate and demonstrated truth. Having assumed a strongly dogmatic position, we are always prone to close our minds against evidence which tends to controvert it.

However, one who judges any considerable number of high school debates and talks with the debaters following the contests is likely to learn that not all of these high school youngsters are completely ignorant of the topic which they are discussing. Some of them seem to know surprisingly well indeed whereof they speak. Their skill in extemporaneous rebuttal and their intelligent questions and comments in post-debate conferences frequently prove that they are thoroughly informed and genuinely automotive.

Why should we be so sure that high school boys and girls are incompetent to discuss such questions as *installment buying, chain stores, unemployment insurance*, etc.? What about their competence to grasp the type of subject-matter covered in their high school science courses? For example, in chemistry and physics, they are expected to recite intelligently on the theory of ionization, and, in zoology, on the Mendelian law. And we do not find it difficult to believe that these same youngsters, one or two years later,

can deal with very difficult topics in college debates. What reason is there for supposing that a magical metamorphosis of mentality occurs in the transition from high school to college? Even when the propositions for debate are a bit difficult, something may be said for the toughening of mental fibre and the sharpening of wits which can come only from the serious and prolonged study of problems sufficiently complex to constitute a real challenge. Doubtless we do well to be on our guard against selecting subjects which are demonstrably beyond the comprehension of the students who are to discuss them, either in high school or in college. However, broadly speaking, these high school boys and girls do show much greater competence on the forensic platform than some of us have been willing to concede.

THE "IMPERATIVE PLUS"

One of the characters in Thomas Mann's Nobel Prize novel *"The Magic Mountain"* says:

"Put Herr Naphta in one corner of the room, and let him deliver a discourse on Gregory the Great and the City of God—it would be highly worth listening to—and put Mynheer Peeperkorn in the other, with his extraordinary mouth and the wrinkles on his forehead, and let him not say a word except 'By all means—capital—settled, ladies and gentlemen!' You will see everybody gather round Peeperkorn, and Herr Naphta will be sitting there alone with his cleverness and his City of God, though he may be uttering such penetrating wisdom that it pierces through marrow and cucumber."

A number of years ago, Dean Dennis used the striking term "imperative plus" to designate those indefinable, intangible, and yet all-importatnt qualities of personality which characterize the real artist in speech. The German novelist is drawing attention to the compelling power of these identical phenomena; it is the old story of the *how* over-shadowing the *what*. (Perhaps one should grant that the subject-matter of Herr Naphta's supposititious discourse is not high in general interest values. Of course, the potential audience for real wisdom is always a bit restricted!) Obviously, no one would seriously argue that we should train our students to present vapid inanities charmingly. Neither—and this we seem distressingly prone to forget—should we train them to believe that,

because they have significant information to impart and because they can think clearly and organize their ideas logically, all the graces of cultivated speech will be added unto them *ipso facto*.

One of the outstanding contributions to speech theory in our time is Woolbert's division of principles and techniques into the "four phases": *thought, language, voice,* and *visible action.* Nothing less than competence in all four of these will guarantee to a speaker the highest measure of success. A program of speech training which omits any of these is, just to the extent of the omission, deficient and unsatisfactory.

THE FORUM

A LETTER FROM AN OLD FRIEND

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The Journal is my dear friend of many years. It stands in rows of volumes on my book shelves. I have broken all the rules of the oculists who are trying to save my remaining eye (after the removal of the right eye in 1930 for glaucoma). I have read eagerly but carefully every page of the February issue from the leader on PROLEGOMENA—pronounce it yourself—clear through to the editorial treats. I shall read further tomorrow if I can see. I want you to know that this number stands at the head of the class.

Is this my last number? It may be so. From a breakdown physically in 1928, I have emerged at the early age of 82 with high blood pressure and heart trouble which the doctor has tried to use as a wedge to pry me loose from my life work. Has he succeeded? Not quite. I enclose a notice of the Fanny Ward Miller School of Expression—my last effort to rebuild my fortune and to keep the flag flying. The California Speech Arts Association lately honored me by making me one of three life members without dues. Professor Bassett was another. I am very proud of that. I trust you will kindly oblige our postal clerks by changing my address just *one more time*. This time I am hoping will be the last until the final move when you will not be responsible for lack of knowledge of my whereabouts.

Thanking you for past favors, I am

Very sincerely yours,

FANNY WARD MILLER, *Oakland, California*

THE ASSOCIATION'S PUBLICITY PROGRAM

Editor of THE QUARTERLY JOURNAL OF SPEECH:

During the Detroit convention the question of the relation of The National Association of Teachers of Speech to the public was rather widely discussed. Because of the interest shown in this

subject, I wish to outline some of the publicity methods which, during my eight years of membership, I have seen carried out by The American Association for the Advancement of Science. I do not pretend to know the full workings of the publicity system of the association, but these few suggestions may help us in solving our own public relations problem.

To begin with, the publicity of the association is neither sporadic, nor temporary. It does not exist only during the period of the annual convention. It is true that some "big" discoveries, which make news scoops, are held until convention time. It is equally true, and perhaps far more important, that during the entire year there is the closest co-operation of the bureau or committee with the members of the association and with the various radio and press services. This means that when a member of the society makes a worth-while contribution, there is already in operation an agency which will make that contribution known to the world. It means that this agency is trained to recognize the actual values of the research work; *it can present it in news style without distorting its true value.* There is no catching at meaningless phrases or broadcasting of striking, but unprofessional, articles and speeches. The agency protects the American Association by protecting the individual.

One of the methods of guarding the individual, either during the year or during the convention days, is to require of the contributor a copy of the speech or article, or a *true* abstract thereof. Such a requirement should be adopted by our Association, particularly as a protection against the reported utterances of the impromptu or extemporaneous speaker in the various sessions of the convention. Because we are teachers of Speech there seems to be some stigma attached to the reading of a "learned" paper, so we write no paper and depend on the moment for our remarks. It is usually these remarks which are taken up by the press, and it is usually these "scoops" which the Association can ill afford to have recorded. If the speaker does not wish to write out a paper, then he should at least organize his speech before the convention meeting and prepare a careful abstract for the committee on public relations. This abstract should be a *true* abstract. By that I mean that the speaker should not, at the last minute, change his speech so that it does not strictly conform to the abstract which the com-

mittee has ready for the press.* This method of gathering all papers or abstracts before the convention assembles makes it unnecessary for the press to have reporters in attendance, and hence any discussion not previously prepared on a paper, will be private. The prepared discussions and the articles themselves will be available for the press and radio.

Something of this system was used at the Detroit meeting of The American Society for the Study of Disorders of Speech. Those who were to give papers sent copies, or abstracts, to the other members some weeks previous to the meeting. On the basis of the paper or abstract, several persons were asked to prepare discussions (or rebuttals!). These discussions were also submitted in writing. In the light of this example, there is no question but that meetings of value can be held even though the papers or abstracts must be submitted before the convening of the sessions. Incidentally, the presentation of one theory of speech and the discussion of that paper by a *known opponent* tends to preserve unity in the papers and prevents looseness and carelessness of statement.

There is a further element in the relation of the Association to the public which should be mentioned. In general it seems to be detrimental to the organization when individual members indulge in indiscriminate personal interviews with press representatives. It is seldom that the individual who has done a news-worthy bit of research is qualified to give it to the press in a manner which has at heart the full scope and vision of the entire group. In other words there is a question whether one person can speak on his own work from the standpoint of the organization as a whole and as a representative of that group. Either we should recognize no personal interviews as representative of the voice of the Association, or interviews should be conducted as tri-party affairs involving the member, the press, and the public relations committee. The committee should have the final word. Ordinarily it would seem unnecessary for the member to have to be bothered by reporters; the committee could handle such interviews on the basis of the abstracts which they have in their possession.

Our Association would benefit if, acting in line with these suggestions and pending further investigations of the publicity methods used by other organizations, there could be brought into existence a permanent, liaison committee to handle all the publicity

of the organization. Rather than acting as a mere seasonal or local agency, during convention tme, it should function throughout the year. All speeches or articles prepared at any time during the year should be made available to the committee. In no way, however, is this to be construed as a move toward a bureaucratic check on the personal contributions of members in their own bailiwicks.

An agency to secure the right kind of publicity for the Association should be brought into existence at once.

LYMAN JUDSON, *University of Wisconsin.*

THE PLACE OF REASON IN SPEECH

Editor of THE QUARTERLY JOURNAL OF SPEECH:

I have on my desk a book of basic potential importance to the field of speech, yet with the apparent connection so tenuous that a note concerning it is highly unlikely to appear under "New Books" in the pages of the Journal. By strict classification it does not belong there: In his *Reason and Nature* (Harcourt Brace & Co., 1931) Morris R. Cohen, philosopher of brilliance and note, is not writing of speech at all. He is, in the invaluable initial chapters, turning a searching light upon the bases of anti-intellectualism, the fashion of the time in speech as well as other fields; he is analyzing and evaluating carefully, penetratingly, the place of reason in the various disciplines. Perhaps some day when the interrelationships of knowledge are stressed rather than its differences, we will have a special division under "New Books" for potentially valuable material not yet definitely applied to speech—"Ore for the Mining" or, a little more sedately, "Relevant Material from Other Fields," from psychology certainly, from philosophy and logic, from physics. . . . But that is a possibility of the future. For the present—there is the Forum.

Speech is far from unconscious of its present "pessimism about the place of reason," as it is most recently phrased in argumentation's currently serial prolegomena; it is much less conscious of the fact of a general revolt against reason in which its own beliefs and scepticisms are embedded, and of the bases of that revolt. The situation stands as an illustration of the way in which the apparently removed and abstract philosophy of a period seeps through and becomes the unrealized and unacknowledged source of contemporary

attitudes and arguments, attitudes and arguments which too frequently outdo and outlive the philosophy behind them. For an understanding of the background relationships of speech's version of contemporary anti-rationalism one may best turn to Professor Cohen's initial chapters "The Insurgence Against Reason" and "The Rivals and Substitutes for Reason." In them he gives the picture clearly and analyzes the arguments involved. The rest of the substantial volume is given over to a painstaking, philosophically searching account of the part reason has played in the development of knowledge and civilization. Certain sections have a direct and immediate application to specific speech problems as the collection of facts, as authority; the book as a whole cannot but focus and clarify thinking in relation to one of the most fundamental and frequently argued problems of our field, that of the *exact* place and value of reason. *Measure* is a word that belongs to Mr. Cohen's work. Philosopher rather than debater, he claims for reason neither the whole field nor complete exclusion from it. There is one statement I cannot resist quoting: "It cannot well be denied that the roots of our conscious being are in a dark soil where the light of deliberate reflection does not directly penetrate. But this does not deny the reality or diminish the unique worth of the light." It might well stand as text and summary: for speech as the preamble to a peace treaty ending the battle for place and clearing the way for constructive effort.

Mr. Cohen's work is in the vanguard of a movement making for the return to reason in philosophy. Eventually, gradually, even if speech remains unseeing within its own walls, the new development will seep through. The danger is that when it does the swing to it will be as extreme as the one that followed the popular discovery of modern psychology and the unconscious, and marked the general acceptance of anti-intellectualism. Measure is a product of full understanding.

Probably it is too much to suggest to speech the study of *Reason and Nature* as a whole; yet certainly it is a book which no person wishing to set down what logic can or cannot do should be allowed to reckon without. This at least for the general group: Take it down from philosophy's shelves and read the first 78 pages.

GLADYS MURPHY GRAHAM, *Santa Monica, California.*

A WORD FROM THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The National Council of Teachers of English will hold its annual meeting in Memphis, Tennessee, November 24-26, 1932. The Council has a membership of more than six thousand high school and college teachers, representing every section of the United States. The annual meeting, always held during the Thanksgiving holidays, attracts a large attendance. Educators of national reputation discuss not only class room topics but the larger aspects of English that interest laymen.

The Council has recently published a program of recreational reading for high school students, the "Home Reading List," which is accomplishing much in improving the reading habits of young people. It is preparing to issue in the immediate future a similar reading list of pleasant books for the use of students in grades VII through IX, and another for grades below the seventh; and in the course of a few months there will be issued the Sterling A. Leonard monographs giving the results of some nation-wide balloting on the subject of disputed matters of usage in grammar.

MAX J. HERZBERG, *Chairman Publicity Committee*
Central High School, Newark, N. J.

DECLAMATION LISTS OFFERED FOR COMMUNITY USE

Editor of THE QUARTERLY JOURNAL OF SPEECH:

Selections especially suited for declamations, chosen from works of modern authors, have been made available by the Department of Debating and Public Discussion of the University of Wisconsin Extension Division at Madison. A new list of such material has been issued for the benefit of readers who require popular selections of wide range for use before schools, churches, clubs, fraternal orders, or other community groups.

The selections are taken from writings of Thornton Wilder, Zona Gale, Christopher Morley, Elbert Hubbard, Leo Tolstoi, and nearly twenty others.

In most cases the special permission of authors or publishers

for this use was required. In some instances rigid rules were relaxed and the privilege granted in recognition of the department's activities in meeting the literary needs of local communities and aiding educational institutions in developing speech activities.

The list of selections will be sent free upon application to the Extension Division, University of Wisconsin, Madison.

ALMERE L. SCOTT, *University of Wisconsin*

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of our NATIONAL ASSOCIATION to provide for a new type of membership with annual dues of ten dollars a year instead of the regular two dollars and a half. Those who become sustaining members under the terms of this amendment will be entitled to all the rights and privileges of regular members and in addition will receive the issues of the *Speech Bulletin* and of the *Research Monographs* which appear within the term of their membership.

In adopting this plan, our Association has followed the practice of many other academic societies. Our officers always face a pressing need for funds, and it is hoped that the additional income from sustaining memberships will make possible a larger activity on the part of our Committee on Research, or some of our recent scholarly work. Those who are in a position to underwrite their share of such projects should feel their obligation to do so, and should immediately communicate with Executive Secretary G. E. Densmore at the University of Michigan, and become sustaining members of the NATIONAL ASSOCIATION. At the present time, the list is as follows:

Amy V. Allen
Lyndon Institute
Lyndon Center, Vermont

Margaret Althouse
Ackley High School
Ackley, Iowa

Sara Barber
Richmond High Schoæol
New York City

L. E. Bassett
Stanford University
Palo Alto, California

J. Richard Bietry
Los Angeles Junior College
Los Angeles, California

Dr. C. S. Bluemel
Physician
Denver, Colorado

Gladys Borchers
University of Wisconsin
Madison, Wisconsin

W. N. Brigance
Wabash College
Crawfordsville, Indiana

Earl C. Bryan
Texas State College for Women
Denton, Texas

Therese Cavanaugh
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Rupert Cortright
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Detroit, Michigan

C. C. Cunningham
Northwestern University
Evanston, Illinois

Annette Lucille Cusack
John Adams High School
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Mary Cryan
Detroit Public Schools
Detroit, Michigan

Ralph Dennis
Northwestern University
Evanston, Illinois

G. E. Densmore
University of Michigan
Ann Arbor, Michigan

John Dolman, Jr.
University of Pennsylvania
Philadelphia, Pennsylvania

A. M. Drummond
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University of Michigan
Ann Arbor, Michigan

H. L. Ewbank
University of Wisconsin
Madison, Wisconsin

Annie Kate Ferguson
Sul Ross State Teachers College
Alpine, Texas

John Frizzell
Pennsylvania State College
State College, Pennsyivania

Dorothea Fry
John Muir Technical High School
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Joseph M. Galvin
1015 Masonic Ave.
San Francisco, California

W. C. Garwick
Fairchild Aerial Camera Corp.
New York City

Wilbur E. Gilman
University of Missouri
Columbia, Missouri

Guy S. Green
Iowa State College
Ames, Iowa

Alta Hall
University of Southern California
Los Angeles, California

B. T. Hanley
New Orleans School of Speech
New Orleans, Louisiana

C. H. Harshbarger
University of Iowa
Iowa City, Iowa

Violet Hassler
The Stout Institute
Menomonie, Wisconsin

Howard Higgins
Miami University
Oxford, Ohio

Hoyt Hudson
Princeton University
Princeton, N. J.

Lee Hultzen
Dartmouth College
Hanover, N. H.

R. K. Immel
University of Southern California
Los Angeles, California

Huron D. Johnson
Pekin High School
Pekin, Illinois

S. L. Kennedy
Syracuse University
Syracuse, New York

Carroll P. Lahman
Western State Teachers College
Kalamazoo, Michigan

James Lardner
Northwestern University
Evanston, Illinois

Anne Larkin
Columbia College of Expression
Chicago, Illinois

Azubah Latham
Columbia University
New York City

Charles Layton
Muskingum College
New Concord, Ohio

Edward Mabie
University of Iowa
Iowa City, Iowa

Mrs. Bertha Jackson MacKay
California Christian College
Los Angeles, California

J. H. McBurney
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University of Minnesota
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Hightstown, New Jersey

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Joplin, Missouri

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Detroit, Michigan

Rolland Shackson
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Grand Rapids, Michigan

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Evanston, Illinois

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Los Angeles, California

Jane Bliss Taylor
Hunter College
New York City

S. Elizabeth Tyson
State Teachers College
West Chester, Pennsylvania

R. B. Wagner
St. Louis University
St. Louis, Missouri

Russell A. Wagner
Cornell University
Ithaca, New York

Jean Walker
University of Western Ontario
London, Ontario, Canada

A. T. Weaver
University of Wisconsin
Madison, Wisconsin

J. Dale Welsch
Elkader Junior College
Elkader, Iowa

H. A. Wilchelns
Cornell University
Ithaca, New York

Marjorie Will
Private Studio
San Antonio, Texas

Arleigh B. Williamson
New York University
New York City

J. A. Winans
Dartmouth College
Hanover, New Hampshire

H. S. Woodward
Western Reserve University
Cleveland, Ohio

Gertrude Van Adestine
150 Atkinson St.
Detroit, Michigan

Helen Vergason
Franklin K. Lane High School
Brooklyn, New York

NEW BOOKS

Choral Speaking. By MARJORIE GULLAN. London: Methuen and Co. Ltd., 1931; pp. 91. 3/6 net. $1.00).

Choral Speaking. By MARJORIE GULLAN. Boston: Expression Co., pp. 91. $2.25.

The result of nearly ten years' experience in the organization and direction of verse-speaking choirs, *Choral Speaking* is a book well worth the attention of all speech teachers who are interested in bringing poetry back into group life.

> If many people are to speak together as one, there must be delicacy and precision of articulation, resonance, range and flexibility of tone, and perfect timing and tuning. Here again we find that the boy or girl, man or woman, whose self consciousness would forever stand in the way of the acquirement of better speech and tone, if that acquirement depended upon individual expression, will enjoy to the full the experience of joining in voice and speech exercises when it is shared with others. Incidentally, members of a speaking choir often discover when they gather courage and practise with others in this way that they possess voices capable of interpreting with real beauty and power some of our finest poetry and prose. (p. 2).

Miss Gullan, who is well known as the founder of the London Verse-Speaking Choir and the head of the Polytechnic School of Speech Training, London, speaks with wisdom and authority. Her book is a practical one. There are chapters on the following: Choral Speech and its Values; the Conductor; the Choir; the Material; Equipment; Recognition of Rhythms; Stanza and Rhyme Pattern; Refrain Work; Antiphonal Work; Group Work; Unison Speech; Difficulties and Dangers.

The book has been written, says an introductory statement, "with the special view of initiating conductors into this difficult but fascinating art. The writer has in mind those who are concerned with adult education as well as teachers who are introducing this

kind of verse-speaking into senior classes in schools. To the teacher who has heard or taken part in speaking choir work the book will be most helpful and suggestive. To all teachers who will read it thoughtfully and imaginatively it will be illuminating. It is not however fool-proof. The prospective director should pay particular attention to the following paragraph, remembering that, in the hands of an unskilled, unimaginative teacher, a verse-speaking choir produces results worse than the rote-reading of old, and harmful in every sense. Miss Gullan's chapter on Dangers and Difficulties is by no means exhaustive.

> The conductor of a verse-speaking choir should, above all, be a lover of poetry, and for this particular work she should not only love the silent reading of it from the printed page, but she should be able to speak it well, and be able to teach others to speak it. She should have considerable acquaintance with English poetry of various periods and types, and with the history of poetry. She should have an unerring sense of rhythm, and a keen ear for poetic sound pattern. She should be able to give her choir good training in speech and voice production, because without some knowledge of technique beautiful verse cannot be given due value in speech . . . Finally, she should have the power of helping her speakers to think truly, and to feel sensitively and deeply, and to express the thought and feeling of poetry with spontaneity as well as with unity. (p. 4.)

As might be expected, the list of poems and prose extracts recommended for use is excellent. It is unfortunate that the anthologies in which the selections appear are all English publications, and neither well known nor easily available. One regrets that the American edition of the book does not contain recommended lists of American poetry and prose, or at least suggest American anthologies in which the English material might be found. Since the English and American volumes are identical, save for paper wrapper and name of publisher, one is a little puzzled to find that he is expected to pay two dollars and a quarter for the American volume, when he can obtain the English copy for a dollar by sending directly to England.

V. S. SANDERSON, *San Jose State Teachers College*

Creative Dramatics for Secondary Education. By W. N. VIOLA. Boston: Expression Co., 1932; pp. 257. $2.40.

A man may be a good teacher and a poor writer. It is possible to have a store of knowledge and yet find it difficult to present it on paper in a scholarly way. When, however, a book is written to serve as "a student's guide in a year high school course of dramatics," one has a right to expect it to be a worthy example of good writing. At least one may demand good sentence and paragraph structure, adequate selection of material, and balance in arrangement. One wants to feel that the students who use the book will obtain from it a representative and accurate, if not a complete, picture of the subject it presents. Teachers of high school students have a special obligation in recommending books, since their students do not read with discrimination and usually have the not uncommon idea that a book must be worth while because it has been published.

Creative Dramatics is not a book to put into the hands of high school students. It contains too much that needs explaining and interpreting; it is not adequate and not always correct in what it says. A great deal of it seemed to the reviewer like the jottings of one who intended to use his statements as points of departure, clarifying and enlarging on them, rather than as material which he would place unreservedly in the hands of his students or fellows. Surely the chapter on the Theatre is not intended to give even a birds' eye view of theatrical history. From caveman to modern theatres in twelve pages?

The author says, it is true, that the chapters are "purposely brief and suggestive for further research which the extensive bibliographies indicate," but the bibliographies are neither extensive, nor, in several instances, correctly titled. Surely one has a right also to know the publisher, date of publication, number of pages and perhaps the price of book, especially when the bibliography is recommended as valuable for further study.

There is doubt in the mind of the reviewer as to how much research the high school student will carry on after reading the book. There is a wide tendency to consider oneself possessed of knowledge if one has a smattering of information. Will not many a high school student consider he knows the history of the theatre if he knows that "the origin of the drama actually took place in the Greek theatre" (p. 24); that "the mask was used which had a large mouth

often supplied with a megaphone" (p. 24); that "English drama was born in the church and remained there for several centuries, but finally becoming unmanageable, it was put out of its religious home, with a heritage of condemnation rather than parental blessing" (p. 25); and that "the twentieth century has brought a new interest in the theatre through such writers as James M. Barrie, John Drinkwater, Bernard Shaw, Eugene O'Neill (supposedly the only American dramatist), and a host of others of various nationalities" (p. 32).

One-fifth of the actual writing is devoted to the Story of Costume and Costume Design, a rather unexplainable emphasis when one considers that Scenery, the Set, Model Sets, Makeup, Lighting, Acting, Directing, Shadow Pantomime, Marionettes, the Children's Theatre and Radio Drama are also chapter headings; and that room is also found for the Story of Punch and Judy, together with an adaptation of a Punch and Judy play.

Undoubtedly Mr. Viola has a wealth of information to impart. His chapter on Model Sets and his discussion of shadow pantomime are of practical value. The illustrations on the whole are excellent. The chapters on Costume and Costume Design contain much of historical interest. It is a pity the author did not limit himself to one phase of his subject, edit his work more carefully and produce a scholarly and careful book, such as is badly needed by high school students.

The experienced teacher will find a number of good suggestions in the book. The first chapter has some valuable addresses. The idea expressed in that chapter that a course in dramatics should be a course in student activity is a sound one. Strange to say, although plays for marionette and children's theatres are listed, there is no discussion concerning the selection of plays worthy of student activity, no suggestions concerning the arrangement of one-act play programs (except for brief mention on page 189), and no adequate list of one-act plays worthy of high school production.

V. S. SANDERSON, *San Jose State Teachers College*

New Methods for the Study of Literature. By EDITH RICKERT. Chicago. University of Chicago Press, 1927.

"An Approach to Composition Through Psychology. By PHYLLIS ROBBINS. Cambridge: Harvard University Press, 1929.

Here are two books approaching old problems in a new way.

Miss Rickert is concerned with the study of literature; Miss Robbins with that of composition. Both have discarded the older viewpoint of the rhetorician for the newer one of the psychologist, and although both deal specifically with English composition and literature rather than Speech, there is nevertheless much in each of these books suggestive and valuable to teachers of Speech who are interested in a psychological approach.

In *New Methods for the Study of Literature*, Miss Rickert aptly justifies the need for her new approach. "It is time surely to study literature in a better way," says she. "Less than a century ago, the new method was to read, to investigate the meaning of obscure words, to look up allusions . . . to scan and to memorize . . . More than a half century ago, the scientific method undertook such subjects as "The Contemporary Reception of Gray's Elegy" and "The Uses of Conjunction in Beowulf." Such work is by no means unimportant, "but it is not the study of literature itself." Therefore for this "impressionistic, hit-or-miss, every-man-for-himself method" of the past, Miss Rickert proposes to substitute "the attitude of the sensitive expert, keenly alive to every varying phrase of word patterns in which the soul of literature is embodied."

Her method proposes to analyze the complex of style into its psychological phases, which as she classifies them are six in number:

1. *Imagery*, or mental reproduction.
2. *Words*, or the "symbols by which literature is conveyed from one mind to another." This style involves such phases as the relation of image-bearing words to non-image-bearing words, ratio of content words to structural words, associational value of words, etc.
3. *Thought patterns* or "the structural arrangement of words which functions as a unit of thought."
4. *Rhythm*.
5. *Tone patterns*, including repetition, rhyme, alliteration, assonance, and consonance.
6. *Visual devices* including such mechanical matters as size, form, weight, binding, type, and paper.

The book is profusely illustrated by tables and charts.

This reviewer opened the book with high hopes. He closed it somewhat disillusioned. Literature dissected into dots and dashes, graphs and charts, lost its savor. The rhetorician's method left to

literature at least some of the strength and beauty that had given it life. But this new method reduced it to a cadaver, not repulsive perhaps, but at least cold and lifeless. But perhaps the reviewer had expected too much. Perhaps he read the book too swiftly and suffered there from mental indigestion. Be that as it may, he laid down this volume with two distinct impressions. First, that such a psychological approach to the study of literature contains great possibilities. Second, that although the growing school of psychological rhetoricians are greatly indebted to Miss Rickert for a heroic beginning, there is nevertheless a necessity here for much more research, reflection, and refinement of technique.

Phyllis Robbins' *An Approach to Composition Through Psychology* is less of a pioneering book than is Miss Rickert's. Perhaps for that reason it is simpler in technique and presentation. Miss Robbins makes no claim to "newness" in its strictest sense. Hers is rather an attempt to systematize thoroughly a technique already hinted at by many others. She has drawn widely and wisely from many phases of psychology quite familiar to the average teacher of speech. She has translated familiar principles of rhetoric into almost equally familiar concepts of psychology. She has, in short, set up a *system* for English composition based upon the *processes* of the mind, as distinguished from the *products* of the mind. This *system* is her contribution.

"Writing is a psychological enterprise," once said H. A. Overstreet; and Miss Robbins adopts this as her major premise.

She has approached the task with an unusually broad perspective. Not only is she widely familiar with the fields of rhetoric and of psychology, but as a student and translator of French works in these fields, she is richly acquainted with their great contributions —which, it may be said, the still lingering dominance of German universities has forced us to neglect. "Ever since the days of Montaigne or Pascal," states Miss Robbins, "it has been the habit of French educators to pay more attention to the processes of a child's mind than to the products; and nowadays certain French textbooks on composition are divided under the headings, not of 'Description,' 'Narration,' 'Exposition,' 'Argument,' but of 'Observation,' 'Imagination,' 'Reflection'." The outcome of this change in method, she believes, has been to simplify and improve the quality of instruction.

"Textbooks on rhetoric," she says, "are really nothing but psy-

chological documents, their rules compiled by rhetoricians cognizant of the human mind. . . . Good writers well know the power of a word to call up total situations; their hints on the finer points of style can easily be rephrased in terms of modern psychology, even if the authors themselves—the older generations, at least—might be startled to hear of 'conditioned stimuli,' . . . . and 'emotional concomitant.'"

The first step in this new technique is to have the student analyze the workings of his own mind, under the headings *Observation, Imagination,* and *Reflection.* The following illustrates briefly the products of such an analysis:

Mental Processes		Example
Observation	1st step (unanalyzed)	Two bright spots
	2nd step (analyzed)	Automobile headlights
Imagination		Like flaming eyes
Reflection		Poor headlight law

After the student has become familiar with these functions of his own mind, he is next led to consider these processes in the mind of his reader. Here is a step long known to us folk in Speech as "audience analysis" and although Miss Robbins does not use the term, her idea is exactly that. She starts first with a discussion of "Words as Stimuli to Behavior." "As writers," says she, "we face a complicated mental make-up in our audience . . . Let us see from this what treatment the reader should receive at our hands. (1) Our gathered observations must match his memories of his own experience; (2) our imaginings must offer him something new for his fancies to work on; (3) our reasoning must satisfy his common sense . . . and (4) above all, we must neither divert his thoughts from the appointed path nor steer them too obviously along it; we must allow him to find the way himself." (enumerations mine).

The next step in audience analysis is "Words and Feelings." Here are considered the emotional effect of sound and rhythm, of repetition and concreteness, of novelty and restraint. The pattern starts with single words and proceeds through the more complex thought units to the plot.

The third step in audience analysis is "Words as Records of the Human Mind." Here the point of view is shifted and the student considers, not what words can do to people, but what people

can do to words. "If the pupil," says the author, "can be made to feel a little responsibility toward the English language, he may take pains that no shortcomings on his part shall lower the standing of a word, no slipshod thinking leave behind a poorer record of the workings of the human mind."

The last step is a resume, the systematizing and coordinating of what the student has been doing piecemeal. It is set forth as a comprehensive program for the intensive reading of literature. This is accompanied by exercises and references to collateral reading, mostly French, in an attempt to show that this new psychological process "need not be a deadening mechanical process."

One lays down the book with the feeling that, so far from being a "deadening mechanical process," it is a very vital, pulsing one; and that whether Miss Robbins system might be largely her own or mostly adapted from current French systems, it at least stands as a challenge to our present procedure.

WILLIAM NORWOOD BRIGANCE, *Wabash College*

Extemporaneous Speaking. By ELMER WILLIAM SMITH. New York: Prentice-Hall, 1932; pp. xxiii, 402; $1.60.

The title-page of this book bears a quotation from Charles G. Dawes, "The oratory of the future is to be the oratory of condensed reason." The former Vice-President made this prediction when presiding at the Third National Oratorical Contest on the Constitution. The quotation appears twice more in the book, and the author twice quotes with approval another sentence from the same address, "This all means that the orator of the future to hold and impress his audience must largely abandon appeal to emotion and confine himself to reason . . ." Thus the author has a very low opinion of the place of emotion in public speaking, and his discussion of emotion requires only two and a half pages (pp. 76-78). In another place he says that " 'condensed reason' means much thought in little space, without the frills and decorations of the older oratory." (p. 57) If there is any distinction between extemporaneous speaking and oratory in the use of emotion, the author does not clarify it.

Since eighty-four pages of the book are devoted to the contests on the Constitution, it might be well to examine how, in the contests, the speakers exemplify "condensed reason" and abjure emotion. It might seem a little strange to the casual reader that prepared orations

should be printed in a book on extemporeaneous speaking, but here they are. Consider these examples taken from the winning orations:

> Then, when many years from now, the great eagle of the United States still remains perched on the topmost peak of democracy, with wings outspread to catch the faintest breath of progress, then, when men walk along these valleys, climb these very mountains, they may fervently say with a voice triumphant, "Thank God, I am an American!"
>
> Under a free sky—a canopy of liberty—stands the American citizen. In one hand he holds that document that is the realization of the hopes, the ideals, and the blood of the generations of citizens who have gone before—his Constitution—and in the other, the destiny of his nation!
>
> Let us once more soar aloft, higher still, so that we may see further into the future where this mighty river, Constitutional Government, broadens out to meet the vast ocean, the Commonwealth of Nations.

These bits of condensed reason are not, of course, extemporaneous. The speakers did not so easily fly off into purple rhetoric when they spoke with only an hour's preparation, but some could spout pretty well; for instance:

> Our navy that has brought our country safely through so many perilous periods of our history: Our navy that has won for us the title of "Mistress of the Seas!" Our navy that has gained for us the respect of the whole world!

I cannot understand how anyone could read these speeches on the Constitution and consider them unemotional; the very purpose of the contest is emotional—to whip up a nationalistic feeling for the idolatry of the Constitution—and the language of the contestants is the perfervid rhetoric of the Fourth-of-July orator. Condensed reason, moreover, no matter how condensed, should take some account of facts. One speaker in a prepared speech felt at liberty in quoting the First Amendment to add clauses at will. Different speakers, in plain violation of the facts, assert that the constitutions of France, Germany, and Australia were copied from ours.

If the extemporaneous speeches here given are the best produced by the contests, the others must have been terrible. These are full of nonsense about "hearts and minds," "perpetuating the rule of sovereignty," and such. Some illustrate very well how it

is possible to say nothing for four minutes and say it patriotically. The man whose extemporaneous speech appears on pages 394 and 395 was given the topic, "Elaborate your statement [from the prepared oration] that the progress of a nation depends upon the progress of its individuals." He spent about a third of his time telling a story about a clergyman; then he said that the story had no application to his situation; he asked where America would be today if it had not been for the "contributions of Lincoln, of Roosevelt, of Taft, of Wilson;" he said the future of America is secure; and, paying a passing tribute to "the spirit of service," he concluded with a platitude. If any teacher of speech is in any doubt about the value of the contests on the Constitution, let him read these speeches!

Although this book seems aimed primarily at the contests on the Constitution, it treats also many other parts of the field of speech: diction, argumentative and persuasive speaking, debate, occasional speech making, even parliamentary law. No one of these fields, naturally, can be covered adequately when all are thus pressed in with the Constitutional contests. Apparently the book is intended for high schools; it seems too simple for a college course. The treatment of the psychology of public speaking is very scanty. Every chapter has a series of exercises and speech topics; some are good and some are, well, "Lindbergh's experiences during his flight to Paris."

It seems safe to say, in conclusion, that this book will not add greatly to the theory of the practice of public speaking. If it encourages the sort of speeches on the Constitution that are given in it, it will not do much for American political thought.

DAYTON D. MCKEAN, *Princeton University*

The Essentials of Reading and Speaking. By HELEN BROWN, A.M. Published by the author, Hampton Institute, Hampton, Virginia; pp. xii, 258.

This modest volume was written for the author's own course, because, she says, "five text-books have been necessary to teach the course as I have taught it." She goes on: "Most of the recent texts emphasize Public Speaking at the expense of Oral Interpretation. Those that give some space to reading, emphasize modern psychology and the objective method, illustrating our Machine Age thinking and feeling with selecting from Romantic Literature."

Miss Brown has written a clear, simple statement of what she deems the essentials and has been able to add abundant selections for reading as well as model speeches. Her selections include some of the best of modern poetry and a complete debate, that between Senator Borah and Nicholas Murray Butler on prohibition. In the first part of the book she includes a description of the speech-mechanism and an account of vocal and bodily responses to thought. In the second part, "Voice and Diction," she gives a program for voice-building and a phonetic analysis of pronunciation, with drills. The third part covers Public Speaking, putting emphasis upon the purpose of a speech and the logic of argument. She also gives the essentials of parliamentary law, and a full list of one-act and three-act plays. The amount of attention given any one subject is necessarily scant. But the book is to be commended for its clarity and straightforwardness, except in the treatment of gesture (which carries over a considerable amount of Delsarte's theories); and the author and her pupils are to be congratulated upon having a text so evidently suited to their needs and desires.

H. H. H.

IN THE PERIODICALS

LITTLE, TED: *Stage Effects in Amateur Productions.* Theatre and School. X, February 1932, 14-23.

Often the director of amateur productions, whose financial limitations impose upon him the necessity for rigid economy, is at a loss to find equipment which will give required stage effects. In this article, the author has described with sufficient detail to permit comparatively easy and inexpensive building, apparatus for securing such effects as thunder, wind, rain, motors, a riveter, mill hum, horses' hoofs, cannon and gunfire, off-stage armies, trains, and so on. The use of lighting is also discussed, and practical methods of employing lighting for achieving desirable and necessary effects.

Such articles as this, written in plain, non-technical language, should be of much value to directors who find themselves "up against it" for proper and adequate back-stage machinery.

The March, 1932, issue of *The Gavel*, official publication of Delta Sigma Rho, contains a number of articles that should be of interest and value, not only to members of that organization, but to all teachers and students of forensics. Among these are one by Maurice A. Hess, McPherson College, in which an attempt is made to define the work of the debate coach; another by Benjamin C. Duniway, Rhodes scholar and member of the Carleton Chapter, analyzing the differences between American and Oxford Union debating; a third by J. B. Reeves, on Oratory in the Colleges—a generally hopeful and optimistic note to the effect that "student oratory is not dead," and decrying the greatest hindrance to college oratory, sophistry.

STANLEY, D.: *The Science of Voice.* Journal of the Franklin Institute, 1931, 405-455.

To those who have read Stanley's recent book, *The Science of Voice*, this article will present little that is new. Many of his conclusions are distinctly at variance with some of the commonly

accepted theories of voice production. For example, it is generally thought that the amount of breath expended is in a more or less direct proportion to the intensity (loudness) of the voice. Not so, says Mr. Stanley: The rate of breath expulsion is at its minimum with medium intensities, rising as the intensity decreases, and decreasing as intensity rises.

KISTLER, K.: *Linkshändigkeit und Sprachstörungen* (Left-handedness and Disorders of Speech). Schweiz. Med. Woch., 60, 1930, 32-4.

The theory here presented is that "those who remain left-handed are, as a rule, those whose motor development has been retarded and who consequently have not been able to overcome the motor resistances necessary for a transfer to right-handedness. The same delay in motor development brings about functional disturbances, such as stammering (stammeln), and this is the reason why the latter disorder is more often found in left-handed and ambidextrous persons than in right-handed ones. As to stuttering, its relation to left-handedness has not been established." (Reviewed in *Psychol. Abstracts,* March, 1932, p. 120).

BAUMGARTEN, F. *Die Psychologie des Telephonierens.* Zsch. f. Psychol., 122, 1931, 355-364.

This article is concerned with the use of the telephone as a means of communication. The fact that visual cues, which ordinarily influence or emphasize meanings, are absent, affects the communication in that it often releases inhibitions. Things are said that would not be said in a face-to-face conversation. Furthermore, we often get an erroneous impression of the person at the other end of the line. Persons of the auditory type are less affected by the difference than are those of the visual type. The lack of facility in the use of language when using the telephone, indicates the dependence which we place upon the facial expression and gestures in ordinary conversation. Two suggestions are given: First, careful articulation, and avoiding the tendency to speed up, and, second, care not to use the telephone when offering condolences or the like, because of the "hardening effect" that the mechanism has on the voice. The telephone increases a person's feeling of superiority,

because it makes possible his control over others, bringing them into his presence, and to a certain extent, governing their actions.

RICHARDS, T. W.: *Three Case Studies in the Diagnostic Education of Children with Speech Defects.* Psychological Clinic, XX, 1931, 209-219.

According to Twitmyer, there are five reasons why a child does not learn to talk: deafness, negativism, amentia, anatomical defect of the speech mechanism, and defect due to a brain injury. Differential diagnosis demands a varied clinical approach. Three cases are reported, one of infection or cerebral injury, one mentally and emotionally low-grade, and one with defective hearing.

MCKAY, FREDERICK B.: *A Study of Time Control in Speaking.* The American Schoolmaster, 25, March 15, 1932, 107-115.

This is an abbreviated report on an investigation on time variability in speaking. Kymographic records were made of isolated words and connected, communicative passages, over 600 sound measurements being made. Five tentative findings are presented: (1) The average variations of individual sounds or sound combinations in isolated pronouncing is 17.80%. (2) The average variation of individual sounds or detailed sound units in communicative pronouncing is 16.02%. (3) Variations in total time are in marked contrast for the same individual and for different individuals. (4) The average variation of rhythmic units in communicative pronouncing is 8.8%. (5) Simple speech elements present a marked rhythmic contrast, when compared with didactic poetry and poetical prose, and particularly with animated, insignificant conversation.

Report of the Committee on Resolutions of the Department of Superintendence of the N. E. A. School and Society, 35, March 12, 1932, p. 360-363.

Among other items in this report, is found the following:

"We view with disfavor the tendency toward the multiplication of district, sectional, state and national contests. These contests now embrace every conceivable activity—some conducted by professional organizations with a high purpose, but many representing only thinly veiled commercial interests. Regardless of sponsorship, these state contests involve almost certain disorganization of school work,

the solicitation of funds for their financial support, and special preparation and great nervous strain on the part of the contestants. Therefore, we feel that such district, state and national contests should be discouraged, and eventually, unless of proved social and educational benefit, abolished. We also go on record as opposed to prize essay contests and other individual competitions for material rewards."

FRIZZELL, JOHN H.: *An Examination Into the Speech Habits of Freshmen.* School and Society, 35, March 26, 1932. 434-436.

This study was undertaken during the current year at the University of Pennsylvania. Twelve hundred freshmen were examined during Freshman Week, with a view to obtaining information on: (1) the amount and kind of previous training in speech; (2) the level of enunciatory accuracy and skill; (3) the correctness of pronunciation; (4) the general quality and character of voice; and (5) special disorders or defects of speech and voice. Test cards were given to students, from which was read specially prepared material. Observers checked for the five points mentioned. The results have not all been tabulated, but certain observations seem worthy of note: (1) "Ability to read aloud pleasantly, not to say with intelligence, was so rare as to be almost negligible." (2) Enunciation was only fair, due probably more to carelessness than to lack of previous instruction. (3) Pronunciation was, for the most part, surprisingly "grotesque, possibly due to hasty, inaccurate recognition of printed symbols, limited vocabulary, or correct auditory models; (4) It was surprising to note how many had had previous training. (5) Many students in need of remedial work were discovered. (6) Twelve hundred freshmen have been made conscious of their speech. Furthermore, a valuable collection of data has been begun, which may in time be of inestimable service in analysis and therapy.

G. W. GRAY, *State University of Iowa*

Eastern Public Speaking Conference

The twenty-third annual meeting of the Eastern Public Speaking Conference was held in the Casa Italiana, Columbia University, New York City, Friday and Saturday, April first and second, nineteen hundred and thirty-two. The president, A. B. Williamson of New York University presided, and was assisted throughout the conference by the executive committee consisting of Letitia Raubicheck, vice-president, Jane Dorsey Zimmerman, secretary-treasurer, Hoyt H. Hudson, H. A. Wichelns, Edith W. Moses, Arthur W. Riley, chairman, Local Arrangements Committee.

The meeting was attended by two hundred and nineteen registered teachers and forty registered students.

The following program was presented:—

FRIDAY, APRIL 1

9:30 A.M. Registration, The Casa Italiana

10:00 A.M. Call to Order, Auditorium

Greeting, Professor Ashley H. Thorndike, as a representative of Columbia University

Eye on the Center, Professor George Phillip Krapp, Columbia University

Radio and American Speech, Vida R. Sutton, The National Broadcasting Company

The Teacher as Student, Hoyt H. Hudson, Princeton University

12:30 P.M. Informal Conference Luncheon, The Faculty Club, Columbia University

Speakers: Professor H. A. Overstreet, College of the City of New York; Professor W. E. A. Heins, New York University

2:00 P.M. Sectional Meetings

PUBLIC SPEAKING AND DEBATE, W. Hayes Yeager, George Washington University, Chairman (Auditorium)

The Oratory of George Whitefield, C. Harold King, Colgate University

Public Speech and Conference Methods at the Princeton School of Public and International Affairs, Dayton McKean, Princeton University

Demosthenes in the Light of Modern Theories of Public Speaking, Charles A. Dwyer, Washington Square College, New York University

Symposium: What is Wrong with Intercollegiate Debate? Brooks Quimby, Bates College, Henry G. Roberts, George Washington University, Charles A. Fritz, New York University, Arthur Woehl, Hunter College, R. L. Schank, Syracuse University.

ORAL INTERPRETATION OF LITERATURE, Everett L. Hunt, Swarthmore College, Chairman (Room 201)

Oral Reading as Practical Literary Criticism, Vera Sickels, Smith College

Oral Reading for the Speaker, William J. Farma, Washington Square College, New York University.

The Reading of Shakespeare, Robert Hannah, Hunter College

Discussion: What are the By-products of Training in Interpretive Reading?

3:30 P.M. Sectional Meetings

THEATRE AND DRAMATIC ARTS, S. R. McCandless, Department of Drama, School of the Fine Arts, Yale University, Chairman (Room 201)

The Theory and Practice of Propaganda Plays, Ross Scanlan, Cornell University

A High School Dramatics Program, Helen Kenny, George Washington High School, New York City

The Essential Art of the Theatre, Roy Mitchell, College of Fine Arts, New York University

The College and the Theatre, Edith J. R. Isaacs, Editor, The Theater Arts Monthly

VOICE AND SPEECH, Jane Dorsey Zimmerman, Teachers College, Columbia University, Chairman (Auditorium)

Classroom Problems in Voice and Speech, Miss Margaret McCarthy, Brooklyn College

A Singing Teacher's Views on Improving the Speaking Voice, Walter Greene

Varieties of American Dialects, W. Cabell Greet, Barnard College, Columbia University

The Linguistic Atlas of the United States and Canada, Lee S. Hultzen, Dartmouth College

The Use of Phonetic Training as a Means of Improving Speech, E. J. Spadino, Hunter College

5:00 Tea with the Speech Club, Teachers College, Columbia University, in honor of its Alumni members (105 Dodge Hall)

SATURDAY, APRIL 2

9:30 A.M. MEETING OF COLLEGE TEACHERS, W. M. Parrish, University of Pittsburgh, Chairman (Room 201)

Symposium: The Elementary Course, Russell H. Wagner, Cornell University, Evelyn d'Angelo, Hunter College, Donald W. Strickler, University of Pennsylvania

Discussion of Problems, led by Henrietta Prentiss

Programs of Graduate Study; H. M. Wichelns, Cornell University

MEETING OF SECONDARY SCHOOL TEACHERS, Mary E. Cramer, Hunter College High School, Chairman (Auditorium)

Symposium: The Fundamental Course in Voice and Speech, Marion I. Weeks, Bay Ridge High School, New York City, Lawrence B. Goodrich, East Orange High School, East Orange, New Jersey, Marie Ball, Madison Junior-Senior High School, Rochester, New York

Graduate Study for High School Teachers, Azubah J. Latham, Teachers College, Columbia University

Discussion: Shall We Concentrate on Five Days a Week in the Fifth Term, in Addition to the Fundamental Courses? led by Max Lieberman, W. Palmer Smith, Dorothy Hubschmitt, John B. Schamus.

11:00 A.M. General Session, Auditorium

Problems of Theatrical Production, Claude Bragdon

Essential Elements in a Speech Program, Elizabeth D. McDowell, Teachers College, Columbia University

Demonstration of Electrical Recording and Reproducing Equipment, Walter H. Wilke, Jane Dorsey Zimmerman

12:30 P.M. Business Session, Auditorium

1:00 P.M. Luncheon, Faculty Club, Columbia University

2:00 P.M. Sectional Meeting

DISORDERS OF SPEECH, Dr. Smiley Blanton, Post Graduate Hospital and Medical School, Chairman (Auditorium)

Group Procedure in the Treatment of Stuttering, Letitia Raubicheck, Director of Speech Improvement, New York City

What Penn State is Doing for the Stutterer, Herbert Koepp-Baker, Pennsylvania State College

Psycho-physiological Treatment of Speech Defects, Yale E. Nathanson, University of Pennsylvania

A Lecture-Demonstration on the Treatment of Stuttering, Elizabeth D. McDowell, Teachers College, Columbia University

* * * *

The Conference was preceded by a program and dinner at the National Broadcasting Company studios on Thursday, March 31st, the following program was given, through the courtesy of the National Broadcasting Company, 711 Fifth avenue, New York City:—

4:00 P.M. Rehearsal of a play and a demonstration of sound effects, Ray Kelley, Sound Effects Department

6:00 P.M. Discussion of Radio Writing, Burke Boyce, Head of the Continuity Department

7:00 P.M. Informal Dinner at the Hotel Gotham, Fifth Avenue and 55th Street, New York City. Speakers: Franklyn Dunham, of the Education Department, Vernon Radcliffe, Director of the Radio Guild

"Before the Microphone," Imitation by Ben Grauer, Ted Jewett, and Howard Claney

Note: In accordance with custom, academic titles, except of guests of the Conference, are omitted.

8:30 P.M. At the N.B.C. Studios: Rehearsal of the "True Story Hour." Behind the Scenes at a Broadcast.

* * * *

At the business session called to order at one o'clock, April second, the reading of minutes of the last session was dispensed with on the motion of one of the members.

A tentative financial report was made as follows:

Teacher Registration fees	$438.00	
Student Registration fees	40.00	
Total	$478.00	
Balance in Treasury from 1931		$78.49
Making a Total	$556.49	
Expenses of 1932 Conference, probable		$200.00
Tentative Balance		$356.49

The Chairman of the Resolutions Committee, Miss Latham, reported the following resolutions and moved their adoption:

"The members of the Eastern Public Speaking Conference in convention assembled, wish to express their hearty thanks to the following institutions and persons that have made this convention outstanding in interest and success:

1. To Columbia University for the use of this beautiful Casa Italiana and rooms in other halls for our various meetings;
2. To the Executive Staff of the Casa Italiana for hospitality and friendly assistance;
3. To the Faculty Club for the privilege of luncheon service;
4. To the members of the Speech Club of Teachers College for their delightful entertainment at tea;
5. To the visiting speakers, Professors Atkins, Krapp, Overstreet, Thorndike and Blanton, not only for their manifested interest in our problems, but particularly for their inspiring and highly instructive talks;
6. To the National Broadcasting Company, officers, staff announcers, and performers, and particularly to that gracious and charming hostess, Miss Vida R. Sutton, for their warm and happy hospitality, and especially for making it possible for us to learn at first hand something of that great force in American life, the radio;
7. And last, but certainly not least, to our own officers for their care and effort in arranging and carrying out the arduous duties of this encouragingly large and enthusiastic meeting.

With a very real sense of approval, and without in any way suggesting a criticism of our present tremendously overworked officers, the Committee on Resolutions desires to recommend for the consideration of the Association the question of whether it might not be both profitable and desirable, hereafter,

First—to have fewer formal papers on our program, with more time for discussion and interchange of ideas looking toward the solution of some of our problems; and

Second—to make an effort, in the preparing of formal papers, to discover the less known talent and experience of newer members, thus

relieving older members of the long carried burden of formal preparation, while looking to them for direction and guidance in the discussion of our work and ideals.

(Signed)
Azubah J. Latham
Max Lieberman
John H. Frizzell

The Report was seconded and adopted.

The president turned over the chair to Mr. Arthur Riley. The following resolution was presented by A. B. Williamson and seconded and adopted by the Conference:—

WHEREAS, the Eastern Public Speaking Conference has accumulated a surplus beyond the actual sums needed to defray its expenses for the current annual meeting and the transaction of business prior to the next annual meeting, and

WHEREAS, one of the most urgent needs of our profession is a sum for the publication of scholarly studies in our field, Therefore

RESOLVED, That

1. $250.00 of the surplus in the treasury of the Eastern Public Speaking Conference be allocated for the publication of a monograph;
2. H. A. Wichelns, of Cornell University, take the responsibility for the expenditure and the decision on what shall be published; and
3. If he decides to make the publication a joint undertaking of the Eastern Public Speaking Conference and the National Association of Teachers of Speech, he has the full approval of this Conference so to do; and
4. The publication shall bear the name of its sponsor, the Eastern Public Speaking Conference.

Mr. Riley turned over the chair to Mr. Williamson.

James A. Winans, Chairman of the Nominating Committee, reported the following nominations:

For President, Arleigh B. Williamson, New York University.

For Vice-President, Lawrence B. Goodrich, East Orange High School.

For Secretary-Treasurer, Margaret Mary McCarthy, Brooklyn College.

For Member of the Executive Committee, Edith W. Moses, Wellesley College.

Mr. Winans announced that Hoyt H. Hudson and H. A. Wichelns become, according to the constitution, automatically members of the Executive Committee for the next year, because they are the last two presidents.

(Signed)
James A. Winans
Henrietta Prentiss
Hoyt H. Hudson
John Dolman

The report was seconded and carried.

At one-fifteen, on motion of Arthur Riley, duly seconded and carried, the meeting was adjourned.

Respectfully submitted,
JANE DORSEY ZIMMERMAN, *Secretary-Treasurer*

NEWS AND NOTES

(Please send items for this section directly to the News and Notes Editor, Miss Lousene Rousseau, 49 East 33rd Street, New York City.)

The opening of the Poetry Playhouse at the University of Southern California, under the direction of Miss Cloyde Dalzell, Miss Alta B. Hall, and Dean R. K. Immel of the School of Speech, has already been announced in these columns. However, since the venture is so new as a speech activity in America, and offers such possibilities in other departments, teachers of speech will be interested in the following account of the first program, reprinted from the *Los Angeles Times* of March 20, 1932. Only an excerpt can be given here, for the review was more than a column in length.

"Twenty voices chanting poetry in unison; before them a dancer gliding, not to the rhythms of music, but to the rise and fall of words, woven into patterns for the ear—sketched in visible forms for the eye.

Unique in both appearance and presentation, the Poetry Playhouse of the University of Southern California opened last week with a program of dance poems. The fact that this, the first theater of its type in America, should choose the dance as its premiere topic, strengthens the theory that poetry and dancing are closely allied. As a matter of fact, judging from the offering staged by the Playhouse, poetry seems to be the happiest substitute for music discovered thus far. There is a lyrical lilt to the voices, a perfection of rhythm that defies description. The dancer interprets the poem. All in all it is a happy combination and one which is destined to grow to great proportions, especially in the eyes of those moderns who think that music is a distracting force in the art of dancing."

* * * *

A "speech symphony," perhaps the first of its kind, has been written and produced in Berlin by an American woman, Martha Provine Leach Turner. Using a choir of speaking voices, and solo voices, also speaking, she developed a symbolic Christmas play called *Pilgrims of the Night*, which was presented with great success in the American church in Berlin on Christmas Sunday by a cast of University students. In order that the congregation might not be bewildered by the new form, but might enter fully into its purpose, the following note, *On Producing a Speech Symphony*, was appended to the programs:

"Everyone is acquainted with the symphony in musical form, but few (if any) have been written solely for speaking voices. This is such a venture. The whole is like an orchestra with solo voices coming and going, sometimes alone, sometimes accompanied. The elements of pitch, time, and volume are of primary importance. The words themselves, though important and carefully

relieving older members of the long carried burden of formal preparation, while looking to them for direction and guidance in the discussion of our work and ideals.

(Signed)
Azubah J. Latham
Max Lieberman
John H. Frizzell

The Report was seconded and adopted.

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3. If he decides to make the publication a joint undertaking of the Eastern Public Speaking Conference and the National Association of Teachers of Speech, he has the full approval of this Conference so to do; and
4. The publication shall bear the name of its sponsor, the Eastern Public Speaking Conference.

Mr. Riley turned over the chair to Mr. Williamson.

James A. Winans, Chairman of the Nominating Committee, reported the following nominations:

For President, Arleigh B. Williamson, New York University.

For Vice-President, Lawrence B. Goodrich, East Orange High School.

For Secretary-Treasurer, Margaret Mary McCarthy, Brooklyn College.

For Member of the Executive Committee, Edith W. Moses, Wellesley College.

Mr. Winans announced that Hoyt H. Hudson and H. A. Wichelns become, according to the constitution, automatically members of the Executive Committee for the next year, because they are the last two presidents.

(Signed)
James A. Winans
Henrietta Prentiss
Hoyt H. Hudson
John Dolman

The report was seconded and carried.

At one-fifteen, on motion of Arthur Riley, duly seconded and carried, the meeting was adjourned.

Respectfully submitted,
JANE DORSEY ZIMMERMAN, *Secretary-Treasurer*

NEWS AND NOTES

(Please send items for this section directly to the News and Notes Editor, Miss Lousene Rousseau, 49 East 33rd Street, New York City.)

The opening of the Poetry Playhouse at the University of Southern California, under the direction of Miss Cloyde Dalzell, Miss Alta B. Hall, and Dean R. K. Immel of the School of Speech, has already been announced in these columns. However, since the venture is so new as a speech activity in America, and offers such possibilities in other departments, teachers of speech will be interested in the following account of the first program, reprinted from the *Los Angeles Times* of March 20, 1932. Only an excerpt can be given here, for the review was more than a column in length.

"Twenty voices chanting poetry in unison; before them a dancer gliding, not to the rhythms of music, but to the rise and fall of words, woven into patterns for the ear—sketched in visible forms for the eye.

Unique in both appearance and presentation, the Poetry Playhouse of the University of Southern California opened last week with a program of dance poems. The fact that this, the first theater of its type in America, should choose the dance as its premiere topic, strengthens the theory that poetry and dancing are closely allied. As a matter of fact, judging from the offering staged by the Playhouse, poetry seems to be the happiest substitute for music discovered thus far. There is a lyrical lilt to the voices, a perfection of rhythm that defies description. The dancer interprets the poem. All in all it is a happy combination and one which is destined to grow to great proportions, especially in the eyes of those moderns who think that music is a distracting force in the art of dancing."

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A "speech symphony," perhaps the first of its kind, has been written and produced in Berlin by an American woman, Martha Provine Leach Turner. Using a choir of speaking voices, and solo voices, also speaking, she developed a symbolic Christmas play called *Pilgrims of the Night*, which was presented with great success in the American church in Berlin on Christmas Sunday by a cast of University students. In order that the congregation might not be bewildered by the new form, but might enter fully into its purpose, the following note, *On Producing a Speech Symphony*, was appended to the programs:

"Everyone is acquainted with the symphony in musical form, but few (if any) have been written solely for speaking voices. This is such a venture. The whole is like an orchestra with solo voices coming and going, sometimes alone, sometimes accompanied. The elements of pitch, time, and volume are of primary importance. The words themselves, though important and carefully

relieving older members of the long carried burden of formal preparation, while looking to them for direction and guidance in the discussion of our work and ideals.

(Signed)
Azubah J. Latham
Max Lieberman
John H. Frizzell

The Report was seconded and adopted.

The president turned over the chair to Mr. Arthur Riley. The following resolution was presented by A. B. Williamson and seconded and adopted by the Conference:—

WHEREAS, the Eastern Public Speaking Conference has accumulated a surplus beyond the actual sums needed to defray its expenses for the current annual meeting and the transaction of business prior to the next annual meeting, and

WHEREAS, one of the most urgent needs of our profession is a sum for the publication of scholarly studies in our field, Therefore

RESOLVED, That

1. $250.00 of the surplus in the treasury of the Eastern Public Speaking Conference be allocated for the publication of a monograph;
2. H. A. Wichelns, of Cornell University, take the responsibility for the expenditure and the decision on what shall be published; and
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written, are means to the end of emotional responses to the expressions of passion on the part of the voice. Thus the *hearing* is more basic than the *seeing* on the audience's part. . . . .

"Our audience must not attempt to judge this production by the usual standards of the average 'Christmas play.' Forgetting traditions, will you not take part in this presentation much as if you were listening to an orchestral concert?"

The imagination of the speech artist is immediately fired by the possibilities of this form, as his admiration is called forth by the courage of its author in attempting its initiation wth a lay group. The experiment should rank in importance, in artistic speech progress, with the Poetry Playhouse just mentioned and the Pasadena Verse Speaking Choir and the Northwestern University Poetry Speaking Festival, both of which have been described in earlier issues of the *Quarterly Journal.*

* * * *

Miss Carrie Rasmussen of the Madison Public Schools, who is to have charge of Creative Dramatics in the University of Wisconsin summer session, recently presented twenty public school children in a program of choric verse as a feature of the drama study group of the A. A. U. W. in Madison. One of the local newspapers, in reviewing the performance said, "Although it is difficult to believe that a group of this size can speak or interpret poetry in such a manner that every word can be understood as well as one person were speaking, a group of twenty sixth-grade boys and girls of Longfellow School have been organized into a verse speaking choir and are making an unusual success of this type of work. Their repertoire consists now of fifteen poems which they give in a finished manner."

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The Eastern Public Speaking Conference held its twenty-third Annual Meeting at the Casa Italiana, Columbia University, the first two days in April. Nearly four hundred teachers were in attendance during the sessions, which was the best attendance in many years.

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The twelfth Annual Conference of the Drama Teachers' Association of California was held at International House at the University of California March 18 and 19. The following programs were presented, in addition to two luncheons and a dinner, at which committee reports were heard and general discussion held:

Voice and Diction Program

Welcome—William P. Hinsdale, President of the Association, College of the Pacific

Highlights from the Centers—Chairmen of the Centers

The Past and Future of the Committees—Chairmen of the Committees

"Stimulating a Speech Improvement Programme in the Grammar Schools"—Lilla B. McKenzie, Extension Division, University of California

"Trouble Shooting in the Junior High School"—Alice Cooley, Martinez Junior High School

"Voice and Diction of the High School Student"—Ocea McMurray, Salinas High School

"The Permanent Values of College Dramatics"—Florence M. Henderson, San Jose State Teachers College.

Stage Decoration

Group discussion of stage decoration, with Sheldon Cheney as guest of honor

The Creative Spirit

"Two Forks," an original one-act play by Isabel Smith, presented by the Oakland High School Playmakers, under the direction of Helen L. Wirt

"Creating a Stage Set"—De Marcus Brown, College of the Pacific

Roundtable discussion of the director's problems, led by John W. Wright, Fresno State Teachers College

Emotional Education

"Some Personality Problems of Teachers"—Helen Ward, Salinas Junior College

"Aesthetic and Emotional Needs of the Rural Child"—Helen Heffernan, Chief of the Division of Elementary Education and Rural Schools, State of California

Group discussion led by Albertine R. Nash, Consulting Psychologist, Tamalpais High School

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Following is the program of the Northwest Speech Conference, which met in Spokane April 6, 7, and 8, with Maynard Lee Daggy, Washington State College, as president, Grace D. Leonard as Secretary-Treasurer, and Florence Johnson, Monmouth State Normal, Oregon, Vice-President:

General Session

Florence Johnson, Monmouth State Normal, Chairman

"The Techniques of Vocal Development"—F. W. Orr, University of Washington

"The Development of Poetry Appreciation"—Lulu Simmons, Kellogg School, Portland, Oregon

"Ethics of Entertainment"—Victor H. Hoppe, State Normal, Bellingham, Washington

High School and College Section

W. R. Davis, Whitman College, Chairman

"The Relation of Interpretative Reading to Speech Training"—W. E. Adams, Whitworth College

"The Cross Examination Plan of Debate"—Darrell S. Parker, University of Montana

"The Need for Trained Teachers of Speech"—R. D. Mahaffey, Linfield College

Round Table Conference on Speech Contests

N. D. Showalter, State Superintendent of Public Instruction, Washington, Chairman

Debating—William W. Lessley, Bozeman High School, Montana

One Act Play Contests—Doris Marsolais, Cheney High School, Washington
Extemporaneous Speaking Contests—Myrtle Savidge, State Normal College, Dillon, Montana

Grade School Section

Superintendent L. C. Robinson, Sandpoint, Idaho, Chairman

"The Auditorium: An Opportunity for the Home Room Teacher Is Speech Training"—Agnes Matlock, Portland, Oregon
"Radio, a Medium for Speech Development in Portland Platoon Schools"—Grace Bridges, Auditorium Supervisor, Portland Public Schools
Children's Theatre Play, under the direction of Marie Hollingshead, State Normal, Cheney, Washington

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Under the direction of H. S. Woodward, head of the Department of Speech of Western Reserve University, invitations were sent to 531 teachers, who are teaching speech within a radius of 60 miles of Cleveland, for a "Get Acquainted Party," which was held at the University on February 13. The affair was so successful that a committee was appointed to work with Mr. Woodward to arrange another social event, which took the form of a conference and dinner after the high school speech contests held at Western Reserve April 29 and 30. These contests included the Annual Ohio Extempore Speaking Contest for High Schools and a one-act play contest in which six schools participated.

This extempore speaking contest is a well organized affair, and attracts many entries. The general subjects for the contests are prescribed by the Western Reserve Speech Department, and on the day of the contest each speaker draws by lot a specific phase of the general subject he has chosen. Each speaker is allowed six minutes to speak, and the five judges are either members of the faculty of Western Reserve or Delta Sigma Rho graduates of the University. Prizes are given to the winning school and the winning individuals. This year the first prize was a fifteen-volume set of the 1932 edition of *Modern Eloquence*.

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During the coming summer session of the Teachers College of Syracuse University, students who are registered in the course in Speech Reeducation will be allowed to enroll children who have speech disorders and who are under their tutelage in the speech clinic and also in the demonstration school. This plan will enable the person responsibe for the child to receive clinical direction in dealing with the defect at the same time that he is pursuing other subjects. Incidentally, the School of Public Speech and Dramatic Art of Syracuse University has changed its degree from "Bachelor of Oral English" to "Bachelor of Science."

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Among the section meetings of the Nebraska Association of Church Colleges, which met at Central City April 1 and 2, was a section on speech problems, at which the problems of course of study, credit, diction, and dramatics were discussed.

McGill University and the University of Pennsylvania debating teams met in a debate which was broadcast over a hook-up of the Columbia broadcasting system. The proposition was: "Resolved: That the United States Foreign Policy is Retarding Disarmament."

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Another debate broadcast recently probably has the record for the distance between the debaters. Stanford and Harvard debaters participated in the debate, each team speaking from its own campus and listening to the remarks of the other team by way of the loud speaker.

* * * *

In connection with the final debating and dramatic contests in the Wisconsin High School Forensic Association, at Madison March 31 and April 1, a conference was held with the following programs:

Debating

"The Ethics of Debate"—Gladys Borchers, University of Wisconsin
"Fourteen Points in Debate Technique"—H. L. Ewbank, University of Wisconsin
"Educational Values of Debating"—A. T. Weaver, University of Wisconsin

Dramatics

"Special Projects to Aid in the Development of Dramatics for High Schools"—Ethel Rockwell, University of Wisconsin
"Some Points to Be Considered in Successful Production"—William C. Troutman, University of Wisconsin
"Creating the Appropriate Setting for High School Plays"—Fred A. Buerki

* * * *

Another forensic event at Madison, Wisconsin, recently was the Delta Sigma Rho Tournament on March 24 and 25. The participating schools were Albion College, Beloit College, Carleton College, Iowa State Teachers College, Northwestern University, University of North Dakota, and the University of Wisconsin. Two contests were held. The Public Discussion contest centered about the subject of the Republican Party and the Depression. The debating contest was in three series, all on the question of national control of production and distribution in the major basic industries. Each institution was represented in after-dinner speaking following the conference dinner on Friday evening at the Memorial Union.

* * * *

Northwestern University has just completed a heavy debate schedule, with audience decisions in practically all but the conference debates. Perhaps the most interesting debate was with the University of the South, which was held at the Regal Theatre on Chicago's South side, before an audience of 1,500 Negroes. The "talkie" program at the theatre was halted for the contest. Other teams on the schedule were the University of Minnesota, Ohio State University, the University of Iowa, the University of Wisconsin, and the University of Michigan.

Courses in play production, make-up, costuming, stagecraft, and similar

phases of dramatics will be offered this summer at Western Reserve University in cooperation with the Cleveland Play House.

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Recent performances at the Leland Powers School of the Theatre have included the freshman play; Barrie's *A Kiss for Cinderella;* the junior plays —Dunsany's *The Golden Doom* used as a curtain raiser for Zona Gale's *Miss Lulu Bett;* and a program of three one-act plays given by the seniors. This group included *Gentlemen of the Road,* by Charles McEvoy, Barrie's *Pantaloon,* and his *Shall We Join the Ladies?* The junior plays were directed by Moroni Olsen and the others by Emily Perry Nietsche.

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Recent productions at Northwestern University School of Speech have been Philip Barry's *Paris Bound,* under the direction of George Phelps; and *Everyman* and *The Life of Man,* directed by John Baird. *Everyman* was also presented at several North Shore and Chicago churches. The Evanston Children's Theatre season has included *The Maid of the Nile, Peter Pan,* and *The Prince and the Pauper,* as well as an Indian play, unnamed, written by Mrs. Charlotte Chorpenning of the Sociology Department of the University.

* * * *

The Players of Western State Teachers College, Kalamazoo, Michigan, chose for their annual Mid-winter Play *The First Mrs. Fraser.* The production was directed by Miss Laura Shaw, who returned to the institution in January, after spending the Fall in New York and in Mexico.

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The Eveleth, Minnesota, High School chapter of the National Thespian Honorary Dramatic Society recently presented the Spanish farce, *Zaragueta,* by Carrion and Aza, translated into English by Clarence Stratton. The Junior College of the same school produced *Just Suppose,* by A. E. Thomas. Both productions were directed by Mr. Blank.

* * * *

From the University of Hawaii at Honolulu comes this interesting account of dramatic activities:

The University of Hawaii at Honolulu is continuing its unique policy this year of producing one full length drama from each of the four nations most largely represented in its enrollment. This program, which was introduced last year by the University Theater Guild includes the presentation of a Chinese play, a Japanese play, a Caucasian play and a Hawaiian pageant, each one with a complete cast drawn from students of the nationality of the play.

Fortunately, the cosmopolitan aspect of the student body at the university permits dramatics instructors a wide range of choice from each of the four races mentioned. Arthur E. Wyman and Mrs. Edna B. Lawson, directors of dramatics, have evolved a method of producing Oriental drama retaining the symmetry and grace of Asiatic gestures but portraying the emotions by the facial expressions and vocal inflections common to the Occidental stage.

The Theater Guild opened its season November 19, with the production of Anton Chekhov's *Uncle Vanya* with a Caucasian cast. Honolulu newspapers commented very favorably on the presentation, the editor of the Honolulu

Star Bulletin describing it as "more than a well acted, well produced satiric comedy of Russian life."

A world premiere of the English version of *Pi Pa Ki*, a 500 year old play of ancient China, adapted to the American stage by Sidney Howard and Will Irwin was presented with a cast of over fifty Chinese students, March 17, 18 and 19, as the second offering of the Guild.

The remainder of the year's program includes the production of *Namu Amida Butsu* by the Japanese student actors in April and a Hawaiian pageant to be presented on Hawaii's "Lei Day," May 2, with an all-Hawaiian cast.

* * * *

Ibsen's *A Doll House* was recently presented by the Histrionic Club of York College, Nebraska, under the direction of Alma Tress Lundman.

* * * *

As part of the Bicentennial Celebration of Washington's Birthday by the schools of Union City, New Jersey, Union Hill High School presented a huge pageant-play, *In the Hearts of His Countrymen*, by Marion Holbrook, under the direction of Minnie B. Rittgers.

* * * *

PERSONALS

C. C. Cunningham, coach of debate at Northwestern University, has been granted leave of absence for next year to study at the University of Wisconsin as a candidate for the doctorate in speech. John Doesburg will be in charge of forensic activities at the School of Speech during Mr. Cunningham's absence.

B. I. Griffith, who was formerly a member of the speech staff at Ohio Wesleyan University, is now teaching at the Rockford, Illinois, High School.

Miss Gladys Borchers, of the speech faculty at the University of Wisconsin, will teach at the Northwestern University School of Speech during the coming summer.

Wesley Swanson, director of dramatics at the University of Illinois, has been obliged to take a temporary leave of absence because of illness.

Glenn N. Merry, at one time head of the Department of Speech at the University of Iowa and president of the National Association of Teachers of Speech, spent an afternoon renewing acquaintances at the Eastern Public Speaking Conference. Mr. Merry has been in business for some years.